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# Hijacker

**From the day she hit the campus, Ginny knew she was strictly Big Time—and she meant to stay that way**  
By GERTRUDE CRAMPTON

Steve let go with a muted wolf call. "I-y-y-y!"  
Collie Adams agreed.

**G**INNY WALD had several strikes against her before she so much as stepped off the train at Lambertville. Strike One: Her Aunt Martha Laughton, with whom she was to live while her famous lawyer-father recuperated in Arizona's hot sun, had bragged about Ginny to anyone who would listen. So Lambertville was quite evenly divided between those who thought Ginny Wald was a prize and those who thought she was a prize pain in the neck. Strike Two: Ginny Wald was in complete agreement with the former group. Strike Three: Ginny saw no reason to keep her plans and opinions to herself.

Her first appearance at high caused a ripple that would have been a tidal wave if the faculty hadn't been present in such large numbers. At first

sight of Ginny, Jewel Beam nudged Sue Tucker. "Get a glimpse and faint. That dress is Fifth Avenue, at least. Maybe Park Avenue."

Simultaneously Steve poked Collie Adams in the ribs and let loose with a wolf call muted to cub size out of respect for the faculty's stand on such subjects as undue noise on the school premises.

"I-y-y-y!" Collie agreed.

By lunchtime Ginny Wald had pretty well taken over. She thought the rule against driving jalopies at noon was silly and persuaded Collie Adams to drive her home to pick up her French book. Unfortunately, the Supervisor didn't agree with Ginny, and Collie got a detention slip.

"That's tough," Sue Tucker commented. "We were going skating this afternoon." She suddenly



remembered her manners and added, "Not that it was your fault, Ginny. You didn't know it was against the rules to so much as start a motor during lunch period."

Ginny surveyed Sue coolly. "Certainly I knew, Collie told me. But it's an absurd rule. And I wanted my French book."

"But why?" Sue was puzzled. "We don't use that book here. Anyhow, why make Collie run the risk of getting two weeks' detention? He would have, except that the Supervisor made allowances."

Ginny shrugged her beautifully built shoulders and moved on with the group she had already assembled under her banner.

"Such a naïve child," she murmured to one of her new followers in an undertone nicely calculated to reach Sue's ears.

By late afternoon, the whole school was agog with the news: Ginny Wald had figuratively kicked Sue Tucker's teeth in. Ginny Wald had hung a detention slip on Collie Adams. Ginny Wald spoke four languages. Ginny Wald bought her clothes in New York and was the best-looking thing that had ever popped into Lambertville. Ginny Wald said that sweaters and skirts on dates were strictly local-yokel. Ginny Wald said and Ginny Wald did were the chief topics of conversation, and the betting was about even on whether she would try to grab Collie Adams from Sue Tucker.

Ginny settled that herself by appearing at Car-

nay's with Steve in tow. Steve started to slide into the booth Sue occupied, but Ginny sailed past, pausing only long enough to murmur, "Alone again, dear?" Steve's neck got red, but he followed.

By the time Ginny came sauntering into the house, Aunt Martha was full of questions that bubbled out faster than a Quiz Kid could have answered them. "How do you like Lambertville? Wasn't that Collie Adams who brought you home this noon? And Steve Dyer this afternoon? How do you like the teachers? Did you meet Sue Tucker?"

Ginny answered patiently and when she acknowledged meeting Sue Tucker, her aunt's enthusiasm reached new heights. "A lovely, lovely girl! So nice-looking! And so very popular! She'll make a splendid friend for you, Ginny! We must give a little party and invite her."

Ginny's glance had a good deal of amusement and more than a faint trace of pity. "Good gravy, Aunt Martha, Sue Tucker'll never be a friend of mine."

"She won't? Why not? You're every bit as intelligent and pretty as Sue Tucker is," Aunt





The ice beneath Sue's body cracked. Still the arms stayed firm, holding Ginny up.

Martha was getting worked up, and her face flashed with sudden anger. "The idea?"

"Now, Aunt Martha," Ginny soothed, "don't get into a state. Sue would be friends with me, I guess. But on her own terms."

"Her terms?" Aunt Martha parroted. "What in the world does that mean?"

"Just that," Ginny's voice hardened. "I could be Sue Tucker's friend if I'd take a back seat. But I'm not taking a back seat in this town. Why should I? The school I came from was twice as big as this one, and I was Big Woman there. So why should I be Small Stuff here?"

Aunt Martha was puzzled. "What's Sue got to do with it?"

"Well, it's pretty obvious, isn't it?" Ginny demanded. "Sue Tucker is heaven's gift to the Sophomore class. And I've decided to move 'in.'"

"I did a little scouting around today and I found out that the Sophomore Class elects its Winter Carnival Queen in a couple of weeks. The Carnival Queen not only runs the entire place for the Carnival and the rest of the winter, she is automatically the vice-president of the Junior class the

next year. So I'm going to be Winter Carnival Queen and I've got to move fast."

Aunt Martha continued her preparations for dinner. "I can understand your wanting to be queen, Ginny, but you haven't a chance. You're new here. And, anyway, everybody knows that Sue Tucker will be elected. Everybody likes Sue, and always has."

"Nobody is liked by everybody," Ginny stated flatly. "I've got two weeks to line up all the little bodies that don't like Sue Tucker. Dad and Mummy are all set to live here when they come back from Arizona, and I intend to be vice-president of the Junior class."

Martha Laughton shook her head. "You're foolish, Ginny. You'll split the class and cause hard feelings and start all kinds of quarrels."

"You bet," Ginny nodded. "And when the smoke clears, there I'll be—Queen of the Carnival."

In the days that followed, Sue Tucker must have felt that she was being haunted by her own private ump of Seton. Sue and Collie took in the High Frolic, Sue in a yellow skirt and a blue sweater that matched her eyes. Ginny, posturing on Steve's arm, wore suave black. Sue put her hair up and wore her newest date dress for the dance at the Women's Club. Ginny wore a sweater, but a sweater of such gossamer stuff as Lamberville had never dreamed existed. Sue and Collie rigged up a hay ride, but it was not, too well attended, for Ginny gave a select dinner (Continued on page 36)



Bob Mather



**Above**—As the years roll by, Bob Walker takes on age and dignity in the role of the composer, Jerome Kern, in "Till the Clouds Roll By."

**Middle**—Lunch hour on the set finds Walker, in specs, chatting with Director Richard Whorf.

**Bottom**—Why shouldn't Bob write beautiful music when he has Dorothy Patrick to inspire him? At any rate, that's how it happens in the movie!



Star light, star bright—here's  
one you've wished the very best for—  
and your wishes are coming true

By ANN THORNE

## See Here— ROBERT WALKER!

**TO MAKE** a long story short—but you don't want that, not when it's Robert Walker's story? Very well. But we're warning you. It's pretty grim in spots. Take, for instance, that time when Bob was six and was expelled from kindergarten—for pulling little girls' pigtails, no less. Or all those times he ran away from home. Or the terrible report cards he dragged home to show his father, a newspaper editor in Salt Lake City, Utah. Or the fact that even when he was sent away to a military academy to make a fresh start, the youngest of the four Walker boys was out to make a name for himself—as the worst kid in school!

But that was where he met his Waterloo, and a good thing, too. An understanding teacher took one look at Bob's sensitive face, coaxed him into a dramatic arts class, and (Continued on page 63)

Bob and Dorothy run over their lines for the next scene. Baton short and bicycle clips aren't here to stay. They're right for Bob's role in "Till the Clouds Roll By."



# You CAN

By NANCY PEPPER, Fashion Editor  
and LOUISE CARLISLE, Good Looks Editor



Photographs by William West  
Drawings by Ray Anthony

Meet Betty McKeever, 16-year-old Brooklyn high-schooler, so she looked when she applied at Nancy Pepper's office for a Make-Over. Read on this page how it was done; see the thrilling results on the opposite page. Then look at yourself critically in a full-length mirror. Could you stand a "make-over" job? Well, it's up to you.



How many girls would like to be Made Over? we asked 1,500 teen-agers at a recent CALLING ALL GIRLS fashion show at Gimbel's, New York Official Headquarters Store. Hundreds raised their hands, and from those dissatisfied hundreds we finally selected Betty McKeever, 16 years old, five feet five inches tall and 145 pounds heavy. Just as she was, in droopy blouse, too



short and too skimpy skirt, and wash-woman hair-do, we snapped her "before" picture. Then we went to work—and the results proved our theory that the Right Clothes and the Right Grooming can play a big part in making—and remaking—any teen who will put her mind and time to it.

First stop, the corset department of Gimbel's in New York, to find a comfortable and controlling foundation and "bra" to whittle Betty's waistline and smooth out bumps and bulges. Even thin girls look better and stand better when a trained corset expert prescribes for their

figure troubles. The change was immediate and amazing. Betty seemed to stand taller, straighter, and slimmer. Now she was ready to try on some new teen clothes in the High School Shop.



After we picked her outfits in the High School Shop (read about them on the opposite page), we visited the teen shoe department at Gimbel's in search of shoes that would make Betty's more-than-substantial legs look graceful and slimmer. We all agreed that

until Betty alighted down her legs with proper exercise (and it can be done), she'd better stick to stockings and to shoes with a little lift to their heels. Betty's legs were one of our

biggest problems—and the right shoes helped to make the least of them. Betty had complained "I can't do anything with my hair or make-up," but

look at what the stylists at the American Hair Design Institute were able to do with it! Shaping, shampooing



and a "Smoothie" permanent that curled up the ends softly were all she needed. See how an expert Helena Rubinstein make-up actually transformed a plain girl into a pretty one! The stylists prescribed front height for dress-up; smooth side parting for school. Results convinced Betty that good looks are well worth time and effort.

make yourself

OVER 



Above—See what a new hair-do, a good girdle, trim shoes, and the right dress did for Betty McKeever. She stepped right into a size 16 Teentimer at Gimbel's High School Shop, and it cost less than \$9! Open-toe black suede shoes (Teen Age by Buster Brown) foreshorten her feet. Left—Betty was a sensation at school in flannel skirt, white blouse, classic blazer. She now wears her skirts longer; she prefers a slenderizing V-neck blouse; she selects a dark blazer with up-and-down white piping. Her side-laced oxfords are Teen Age by Buster Brown. Here's the new Betty. What CALLING ALL GIRLS did for her, YOU CAN DO FOR YOURSELF!



The

**W**HOS that character at the left? Looks like a Fugitive from a Cement Mixer—looks like YOU last year! Your new sweaters are Trim, Neat, and Terrific—but what to do about those Saggy, Baggy Shoppes of yesteryear? Snip 'em and sew 'em and you'll have the smooth knitted fashions shown above. So easy to do—once we tell you how!



# Conversion of Sloppy Joe

PHOTOGRAPHS BY MIRIAM HARRIS, DRESSINGS BY KAY HODGKINS

**1.** Make a belt and mittens from that shapeless tweedy knit sweater. **2.** Cut down a Sloppy Joe to evening-sweater size and light it up with sequins. (The evening skirt is available ready-made in Teen Departments of most Official Headquarters Stores, page 66. Of crisp Stonecutter rayon bengaline, it's about \$15.) **3.** Make one two-toned sweater in half-and-half effect out of two old ones. **4.** Convert an oversize, stretched-out pull-on to a ribbon-trimmed medium cardigan. **5.** First, take it in; then tuck it in! (Add a belt, of course.) Who'd suspect our smooth drawstring battle jacket was once a knee-length pull-on? Don't feed those outside Sloppy Joes to the moths; just try your hand at Sweater Conversion. All directions for sewing and cutting in our new leaflet, *Conversion of Sloppy Joe*. For your free copy, send a large-size, stamped, self-addressed envelope to Fashions CALLING ALL GIRLS, 52 Vanderbilt Ave., New York 17, N. Y. More fashions on pages 37, 39, and 49.



# Hoops, MY DEAR!

When the girls come out to play, they can't get enough of that wonderful game—basketball. Reason—it's fun!

By ARTHUR D. MORSE

The side pass, explains coach to co-ed, goes this-a-way. It's simple. But not if the opposing team intercepts it!

Rebound—This is an exciting lay-up shot from directly in front of the basket. See how the ball's controlled by the shooter's fingertips! This shot should go clean through the hoop without touching the backboard.



**Y**OU may not want to put all your eggs in one basket, but one of the objects of basketball is to get a good number of shots through the hoop. That's the only way in which a player can possibly score points, and points win games.

But if you want the Green and the Gold or the Red and the Black to win the local championship, you'll have to practice those offensive and defensive plays that lead to baskets. Basketball is a team game and the girl who scores the points is no more important than the teammate who passes the ball to her.

Basketball is one of the most rhythmic and graceful of sports, it's played by more people than any other competitive game, it develops timing, agility, coordination, and teamwork. It won't help to solve the world's problems, but it will help to develop a strong body and the mental alertness that leads to good studying and therefore to better serious accomplishments. So you can put down that book for an hour or so and play a game of basketball.

What do you mean, you're too clumsy to be any good? Do you





Oh-oh! Somebody's going to have to let go of that ball. You can't score without it, and the game gets extra lively when two players try to grab it.



Above, right—Who'd quibble about a dribble? Under girls' rules, one bounce is your limit. There's an art to dribbling, and this player's good at it.

think those six-foot-ten-inch men who romp so lightly on the court started out like graceful gazelles? They developed grace by practice; many coaches of men's teams prescribe dancing as part of the training. As a girl, you owe it to your future date to be a smooth dancer, to be light on your feet (not his!). It doesn't matter whether you're tall or short, lean or generously proportioned. You can be agile, and basketball will help.

Now to the game. Though there isn't room here to go into it thoroughly, let's talk a bit about offense and a bit about defense. And first of all—the pass.

When you pass a ball, you do not squeeze the ball with your hands. Instead, let the cushions of your fingers control it. If you grip the ball too tightly, you will lose control and your opponent will "steal" it.

There are many types of passes. The two-hand underhand pass is good because you can throw it from any position. You can pretend to shoot but really pass, and vice versa. Usually the one-hand underhand pass is used when teammates are close together. Thus, as you run near your chum, you can flip her a one-hand pass. As (Continued on page 42)



Above—This lay-up shot is being taken from the side, which isn't too easy. The shooter is trying to bounce the ball from the backboard into the basket.

Inset—The center jump begins the game. Trust a tall gal with the ball for this important job. She'll have better luck tapping the ball on the tip-off.





# Judy Wing

**When one maneuver to help Pinky didn't work out, Judy dreamed up another—and came down to earth with a thud**

By **ANNETTE TURNER**  
Author of "Mystery Hides the Hero"

**I**T wasn't Judy Wing's fault that she spent her January vacation deep in the heart of Texas. What she wanted was to have Captain Ted Baker come up to her flying school to visit her. But Ted couldn't leave the airport he had persuaded Sophia Moran, the cousin of one of Judy's students, to let him build on her ranch.

"Guess my come-hither is just an illusion," Judy grumbled, when she was bombarded with letters and wires from Cousin Sophia and from Ted, and with persuasion from Ellen, who hadn't seen her home state since Thanksgiving and was eager to have Judy repeat the visit they had made then to Cousin Sophia's ranch.

Judy raised a number of objections, which were promptly overruled by the other three. Her last and weakest argument wasn't even worth mentioning, but she threw it in for good measure.

"Will be dull for Ellen, spending two weeks on ranch," she wired Ted, after she had her bags packed and her plane ready for the trip.

Ted's answer was terse and straight to the point. It consisted of just one simple word: "Nerts."

When Judy and Ellen arrived they found the ranch beaming with planes, they bumped into a number of tall-dark-and-handsome who were helping Ted survey the airport site, and found Cousin Sophia bossing the boys around in grand style—and the boys loving it.

"I see what you mean," said Judy when she and Ted were alone on the ranch house veranda after lunch. She planted her boots on the railing beside Ted's and leaned her wicker chair back at a dangerous angle. "I only wish I'd brought the whole flying school with me. All my students, that is. It's a pity to have so many gorgeous young men on the scene—and only one gal."

"One gal?" Ted raised an eyebrow. "Thought I saw two at lunch."

Judy flared up. "A fine thing!" she said. "So I'm just another girl! I thought I was special—spoken for. But if I'm still in the running, just watch me run!"

Ted chuckled. "Just you try it, redhead!" he drawled. "Speed isn't everything. Think you'd get very far—with Pinky, for in-

stance?" He waved a thumb lazily in the direction of the field beyond the corral where one of his assistants, a tall fellow with a thatch redder than Judy's was warming up a small plane, ready to take off. Beside the plane Judy saw a slim girl in a red suit, with a bright scarf over her curls.

"Pinky isn't wasting much time," Judy said. "He's taking Ellen for a ride."

"That's what you think," teased Ted. "He's just wishing he had the nerve to ask her to go—if I know Pinky."

"If I know Ellen, he's going to have his hands full. She's a little minx," said Judy.

As they watched, a second plane came gliding in to a landing. With a wave of her hand, Ellen deserted Pinky, climbed into the second plane, and a moment later it zoomed off into the sky. Pinky's plane sputtered, wobbled briefly down the improvised runway, and took off in the opposite direction.

Ted threw back his head and roared. "The Air-Age brush-off," he chortled. "Neat, wasn't it?"

"Mmm," said Judy. "Very

(Continued on page 44)

As the plane flew over, Judy flung more brush on the fire and looked toward the sky.

# Your CAREER

## As a PHYSICAL THERAPIST



**W**HEN you look into the future these days, it's rather difficult to decide just what you want to do, isn't it? You wish you could pick your career with the same ease with which you select a scarf. But it's much more complicated than that, and it takes a bit of seeking and searching. For you want to find the perfect job, one that offers a matchless blend of professional success and an engrossing personal life jammed full of exciting people and interesting things to do. As much as you want success, you probably want the overall satisfaction of doing something useful, helpful, and necessary.

Physical therapy is a profession that offers all that. Physical therapy is a healing science—older than ancient Egypt but as new as atomic energy in its up-dated modern application. An indispensable part of the modern treatment of infantile paralysis, it is equally essential in the care of patients at Veterans Administration hospitals throughout the country. Industry, modern hospitals, and even private physicians are giving physical therapy an increasingly important place in the treatment of all sorts of illness. The need for trained physical therapists stretches out long years ahead into the future. Which means there will be plenty of jobs in this field when you finish school!

Just what is physical therapy? The Funk and Wagnalls dictionary defines it as the profession of restoring activity to injured or paralyzed parts of the body. By definition of the American Physiotherapy Association it means the treatment of disability, injury, and disease by non-medical means, comprising the use of massage, exercise, and the physical, chemical, and other properties of heat, light, and electricity.

In practice, its meaning is much warmer, more intimate. To the combat soldier, its significance was "cold." Thousands learned to regain the use of smashed muscles; amputees learned to walk again on artificial legs, to write with artificial hands. To the thousands who suffer from infantile paralysis, arthritis, or other crippling diseases, the meaning is similarly warm and helpful. Those who, through accidents, sustain broken bones, sprains, or strains have reason also to think well of it. To the student, the meaning of physical therapy is even more personal and challenging, for this power to heal lies in her hands, flows through her own fingertips. She is the "middle-man" between physician (Continued on page 48)



Re-educating muscles is important. This physical therapist is teaching the legs to pedal on a stationary bicycle and a regular bicycle while wearing leg braces.

Mal's leg was paralyzed by infantile paralysis, but constant physical therapy treatments enabled him to walk again. Now he is being given muscle re-education.



If you want exciting and vital work, and success as well as

satisfaction in a profession, physical therapy may be the answer

By CATHERINE WORTHINGHAM, Director of Professional Education  
The National Foundation for Infantile Paralysis



Learning to balance her weight while standing in water is Shila's first step toward learning to walk again. This under-water exercise comes under the heading of hydrotherapy.

To help relieve pain, the physical therapist coats the patient's hands and arms in warm wax, then wraps them in wax paper and towels to hold the heat as long as possible.



This patient's hand and elbow were injured in an accident. To exercise the muscles, he grasps and pulls a handle which swings a pendulum weight under the table.

A student is administering a short-wave diathermy treatment under the supervision of the chief physical therapist. It is being used here to relieve back pain.



# LADY

By LOUISE CARLISLE

Good Looks Editor

Hands talk. Of course they do. They speak whether they're resting calmly in your lap, gesturing to illustrate a difficult point, or snuggled gently in your favorite man's bigger one. Cracked, chipped nail polish, and red, rough hands broadcast to the world that you're careless about grooming.

Acquiring beautifully cared-for hands and nails isn't difficult. It's a matter of adopting a few simple habits.

How about starting on a hand-improvement program tonight by volunteering to do the dishes for your mother? This little habit will make you Mother's angel as well as encourage a pair of smooth, beautiful hands. Before plunging into the soapy suds, use a protecting film of hand cream or lotion. When you're finished (quick job, wasn't it?) dry your hands thoroughly, and gently push back the cuticle with a towel. This gesture will keep your cuticle trim and neat without the usual cutting, not to mention biting. Another application of hand lotion and, presto! soft, clean hands.

Do you know there's a trick to applying hand lotion? As you smooth it on, stroke from the wrist out to the fingertips. To shape graceful, tapering fingers, pretend you are peeling off your tightest pair of kid gloves and press each finger from the base to its tip.

Have you ever watched the unappetizing spectacle of a nail nibbler going into action? Somehow we always think of a nibbler munching on a piece of lettuce. Frankly, lettuce tastes much better, too. Try to give your nails half a chance, plus a little encouragement, and before long you'll be proud of those ten little fingers. We suggest smoothing the rough edges with a pumice stone and clipping hang-nails with manicure scissors. Another trick to strengthen and encourage potentially beautiful nails is to apply a drop or two of white iodine on the base of each one before going to bed. We know you're tired of being told to drink plenty of milk and eat vitamin-filled foods. But beauty-making foods are necessary for dreamy complexions, glossy hair, and lovely hands and teeth.

To refresh your memory as to the steps of a really elegant

DRAWING BY KAY MORGAN



# FINGERS

Are your hands sabotaging your well-planned grooming efforts? If so, here's the answer

manicure, you might follow this quickie routine. Remove your old, frayed nail polish with a big piece of cotton adequately soaked in oily polish remover. Shape your nails to an oval with an emery board. No dagger points, please! Cuticles that have had regular softening in the dishpan, or in the washbasin as you wash out undies, need only be pushed back gently with a cotton-covered orangewood stick saturated in cuticle remover. Don't forget to check under your nails. Whether you wear nail polish or not, keep your hands and nails immaculately clean. A drop of white henna (obtainable at the drugstore) in a bowl of soapy water has a bleaching quality that leaves the edges of nails snowy white. Scrub your hands with a nailbrush, dry them completely, and apply a protective film of cream or lotion. Before polish application, use a base coat to prevent chipping and discoloration. Try one of the economical base-and-top-coat combinations. (It does two jobs—the base coat prepares a foundation for your polish and the top coat adds lustre and protection.) At last, your favorite shade of nail polish. Don't go off the deep end and emerge looking like a clown with talon claws and blood-red polish. Your color scheme is liable to backfire with that baby-pink sweater or new plaid dress. Why not save time and energy by wearing colorless or pastel polish? Two coats do a professional looking job, but a single coat heavily applied gives adequate coverage. Clean up the excess polish with an orangewood stick before you apply the clear top coat. If you use oil-free instead, a few minutes of a favorite radio program and your nails will be dry. A drop or two of talcum water applied to your palms and soles, aren't you something?

Would you like our manicure *leaflet* Right at Your Fingertips? Send a stamped, self-addressed, large envelope to Good Looks Department 13, Calling All Girls, 52 Vanderbilt Ave., New York 17, N. Y.



# HOLLYWOOD in UTAH

**Y**EARs ago Hollywood discovered that the country around Kanab, Utah, has some of the most beautiful, primitive scenery to be found in America. As a consequence, more than fifty motion pictures have been made around this little Mormon town. Among them are "Buffalo Bill," "My Friend Flicka," "Arabian Nights," "Union Pacific," "In Old Oklahoma." The latest is "Bob, Son of Battle."

Townpeople are used to seeing Joel McCrea, Maureen O'Hara, Linda Darnell, Fred MacMurray, Clark Gable, Peggy Ann Garner, Roddy McDowall, John Wayne, Preston Foster, and many other stars who play in outdoor dramas.

Not everyone in Kanab works directly in a movie, but almost the whole town benefits in some way or other. At the big lodge where the cast and crew live while in Kanab, girls of the home economics classes work in the kitchen or in the dining room. Boys of the manual arts classes help maintain the vast amount of equipment used by the

motion picture companies. Some of the men work as carpenters constructing sets. Others drive the limousines used to transport Hollywood workers to and from location.

Creely Ackerman, who owns Kanab's General Store, says, "The money a movie company brings here is like manna from heaven. The movie folks borrow our cattle for pictures, return the cattle in good condition, and pay a handsome sum. Whereas most ranchers have to sell their cattle to pay off mortgages, many of our ranchers have paid off their mortgages just by lending their cattle. Our postmaster sells fifty times the normal amount of bonds and savings stamps sold in the usual town this size. Our boys and girls earn money toward their college educations and they have better clothes, too."

The gratitude of the town was evidenced recently by their action when a rancher, new to the business, wouldn't give a studio a right-of-way across his land for a few days for less than \$1,000. The usual



(1) Between scenes of "Bob, Son of Battle," a 20th Century-Fox picture, Peggy Ann Garner gets a lift from Sheriff George Swapp, left, and Vern (Cowhide) Adams, Kanab regular who plays the part of English "bobbies" in the film. (2) The men of Kanab surround Lon McCallister in a scene from the movie, in which Lon plays the male lead. The braided paterick in the checkered cap is 37-year-old Myron Proctor, whose daughter, granddaughter, and great-granddaughter worked with him before the cameras. (3) And here they are, all four generations! No wonder little Kay Heurie, the seven-year-old great-granddaughter, looks on acting as a family affair. (4) The same height, same weight, and same coloring was lucky Barbara Baerndt, right, a job as Peggy Ann's stand-in. Like the other Kanabites, Barbara earned \$10.50 a day.





**Almost everyone in Kanab, Utah, is "in pictures," because this lovely country village is the scene of some of your favorite movies**

By MARY JORDAN, Hollywood Editor

sum is \$150. The young people of the town organized and informed the rancher they'd take up a collection of pennies and dimes among themselves, and of dollars from the growdups, to pay the difference. He changed his mind in a hurry.

Stars like to take their families to Kanab, too. Joel McCrea and Veronica Lake took their children with them to Zion National Park when they made "Ramrod" there. No one bothered them for autographs, or made a fuss over their children. Joel, Jr. and David McCrea enjoyed thoroughly talking over 4-H Club programs with the boys in southern Utah.

That's what Hollywood calls one of the nicest things about working in Kanab. They're treated as real people, and are never annoyed by celebrity stalkers. Kanabites understand that many stars consider acting a job, just like any other kind of work. As for Kanab, the town enjoys the spotlight Hollywood has turned on it.

(5) And speaking of look-alikes, these five brothers and sisters of Kanab had their hour in the movie camera, too, in "Robt. Son of Hamble." It's a story of early days in Scotland, and with a little coaching, and costumes from the studio wardrobe, the townspeople fit right into their roles as canny Scotch country folk.

(6) Honest Jim seems to have a hard time convincing these honest Kanabites that they ought to part with their hard-earned money, no matter what the odds are. It's all part of the picture.

(7) Veteran actor Edmund Gwenn leads his dog through a scene. Dogs play a major part in the story. (8) Peggy Ann dances with Joe Brown, Jr., in a scene from the movie. During the summer months, this community dance pavilion is a recreation center for everyone in town, including the visiting celebrities from Hollywood.





Wohlberg

# Mayor MARTIN'S DAUGHTER

You just don't hear strange music  
in the night and let it go at that. At least, you don't if you're  
like Connie Martin—and love a mystery

By RUTH HERMAN

**J**EEPERS, it's a cold night!" Connie Martin pulled her wool scarf tighter around her throat and moved closer to Cap.

Across the wooden bench, Peggy Stone nodded into Stub Stevens' cozy face. She rubbed her nose with one mottled hand.

"My nose is still there," she announced in surprise. "I thought it must have frozen and dropped off by now."

Over the girls' heads, the boys exchanged amused glances and began to sing softly. "Happy birthday to you, happy birthday to you, happy birthday, dear Connie . . ." And Peggy chimed in with her high soprano. Their words were punctuated by the jingling of bells and the sharp, fast trot of the horses as the light sleigh skudded over the hard-packed snow.

It had been a happy birthday, Connie mused contentedly. Practically perfect. This Saturday-night sleigh ride, a surprise from Peggy and the boys, topped a day crammed with presents and a party and a special lunch at the Central City Hotel with her father, Mayor Martin. And now her birthday was almost over and she was on her way home. Bright stars twinkled in the winter sky. Soft shafts of moonlight flickered across the path, which was bordered on one side by snow-capped trees and on the other by high, white drifts. Shorty O'Brien slouched in the driver's seat, an old wool cap pulled down over his ears and the reins slack in his hands.

Suddenly Shorty straightened to his full five feet. There was a wild crashing noise among the trees. A deer streaked across the path in front of them and the horses backed and shied, jerking the cutter dangerously first to one side, then to the other.

"What the heck?" Cap clutched the side of the sleigh.

The sound of splitting wood grated in their ears. Then the worn traces gave way and the reins were yanked from Shorty's grasp. Both horses galloped away across the snow into the night blackness.

For what seemed like a moment out of time, the sleigh teetered on its slender runners. "We're going over!" shrieked Peggy, flinging her arms about Stub's neck. "We're going . . ." Her voice rose to a shrill cry. The sleigh tipped farther over and finally swung completely onto its side and dumped all the occupants head first into the snowdrift.

Peggy was still spluttering when she came up. Snow was all over her—in her eyes, her ears, and her mouth. A foot jerked against her stomach. She grabbed it and tugged. "Hey, cut it out!" Stub's head popped up beside her. "That's mine." He disentangled himself and rubbed his leg tenderly. "You all right, Peg?"

"I guess so." Peggy wiggled her arms and legs to be sure no bones were broken. "What about the others?"

Stub brushed the snow out of his hair and glanced around. "That

Peggy was kneeling before the fireplace. She swung around to face Connie. "The shoes are still warm!" she gasped, her eyes wide.

looks like Connie and Cap over there." He pointed to two figures struggling through the drift toward the overturned sleigh. "I don't see Shorty. He probably got swallowed up completely."

"Well, come on," Peggy scrambled to her feet and promptly sank up to her knees in snow. "Gosh, it's deep!" she giggled, catching at Stub's arm for support.

Connie and Cap were bending over Shorty when she and Stub got there. The little man lay sprawled out in the snow. His good-natured face was contorted with pain. Connie looked up, an anxious frown creasing her forehead.

"The foot got caught under the sleigh," she explained. "He ought to have a doctor."

"Listen to the girl," Shorty snorted, sitting up straight. "Just a squashed ankle, most likely." He scratched his wet head slowly. "Now, don't you kids get scared. Them horses'll head straight for home and a rescue squad'll be out by morning."

"But we can't stay here all night," wailed Peggy. "We'll freeze to death."

"Can't walk it, that's for sure," Shorty jammed his cap back on his head. "Too far, too cold, and you'd never find it alone. There's a deserted cabin hereabouts." He glared helplessly at his swollen foot. "Guess I can make it with two big strapping fellows like you to help. We can spend the night there."

"Yeah, but how's the rescue squad going to find us?" Cap asked logically. "They'll get as far as the sleigh, and then what?"

"It's beginning to snow, too," added Stub. "Our footprints will be covered by the time they get here."

"We could draw a rough map and tack it to the sleigh," Connie suggested.

Shorty beamed at her proudly. "Now,

there's a girl with a head on her shoulders!" He dug down into his pocket and produced a slightly sodden piece of cardboard. Accepting Peggy's lipstick with a silent nod of his head, he went to work on the map. "There now," he announced finally, "a work of art that'll lead them right to us."

"I hope so," Cap was still doubtful, but he took the rough map and fastened it grimly to the sleigh, while the girls gathered up the blankets. Then he and Stub formed a seat with their hands and hoisted Shorty up. Connie supported Shorty from the rear, and Peggy bounced ahead, lighting the way with her flashlight.

As they trudged along through the snow, Shorty interspersed his instructions with a tale about the cabin. A Mr. and Mrs. Tom Wilder owned it, he told them. They used to spend every summer there. Tom Wilder was a composer who was killed during the war in North Africa. Now, nobody ever used the place, and the cabin was slowly going to pieces.

"There it is now," he broke off finally, pointing to a sagging wooden structure which was just visible through the trees.

Peggy pushed the door open and flashed the light inside—past

an old broken-down piano, a dusty table piled high with sheets of music, a large fireplace. Two big kerosene lamps, still filled, stood at opposite ends of the room. Peggy hesitated at the entrance.

"It looks awfully spooky, doesn't it?" she whispered in a small, hushed voice.

Connie brushed past her and lit one of the lamps, while the boys deposited Shorty on the couch behind the table.

"Somebody's been here," she said suddenly. Her hand closed over a man's rough mackinaw which was hung over a straight-backed chair.

Peggy was kneeling before the fireplace. She swung around abruptly to face Connie.

"And not so long ago," she gasped, her eyes wide. "The ashes are still warm."

Cap and Stub came back from an investigation of the two back rooms with more evidence. "Lots of supplies in the kitchen," they reported, "and a man's briefcase in the bedroom."

The four friends stared at each other, dimmy spreading over their faces. Then Cap turned to Shorty. "I thought you said nobody ever came here."

"Nobody ever does," Shorty was busy taping his foot with some adhesive Stub had unscrewed for him. "Some poor wanderer probably got lost."

Cap sat down and rubbed his cheek thoughtfully. "Maybe, but . . ." His voice trailed off.

"More likely a gangster using the cabin for a hide-out," Connie buzzed in his ear. Her blue eyes were gleaming with anticipated excitement.

"What if he comes back and finds us here?" Peggy clasped her hands nervously.

"We'll worry then," Stub decided, sensible as always. "Right now we might just as well hit the hay."

It was the dead of night when Connie



(Continued on page 64)



Fudge sauce is done when you can shape a few drops in water into a soft ball.  
*By Fannie Fuchs*

## SUNDAE-BEST sauces

Ready! Set! Goo! And you're off to a luscious start that'll keep your sundaes—and you—way ahead

By JANE RICHARDS, Food Editor

IT all began because of a belt. An absolutely sensational belt; pigskin, almost 5 inches wide, and studded with nailheads. Seems like a funny reason for starting something called a Sundae Club, but Gail simply had to have that belt. The exchequer said no. She wouldn't have a birthday for years, it seemed. It was Gail, moaning about that belt, who really began it. It seemed Cathy wanted a sweater, Helen a pair of flats, and Nobby a pon she claimed would write under soda water of any flavor.

JUNIOR  
HOUSEKEEPING  
DEPT.

Everybody knew where their money went—movies and a place called the Tuck Shop. They could think of no homemade substitute for Alan Ladd, but they certainly could learn to pour goo over ice cream themselves and save money that way. So—the Sundae Club was born.

On Mondays at recess, the club held sessions to decide the sundaes for the week. All the mothers pitched in, bought what was needed to make the sauces, and often treated the girls to it. (Continued on page 65)

# MOVIES THAT MATTER

Selected by ELIZABETH NICHOLS  
Movie Editor

THE YEARLING is the story of a year in a boy's life, the year in which he first glimpses the responsibilities of adulthood and assumes some of them. But that year is so full of wonder and delight, as well as sorrow and pain, that living it with Jody (Claude Jarman, Jr.) is a rare and beautiful experience. His companionship with his father (Gregory Peck) on bear hunts, trips to town, or just sitting about the fire at home telling tales is warm with mutual trust and understanding. Jody's town will win your heart, too. Technicolor. (MGM)



SIOUX CITY SUE brings Gene Autry back to the screen after five years during which time he served in the Air Force and when discharged went out as an entertainer. Gene is the same kindly fire man, dressed out in replacement shirt and tangler hat, with his songs as inspiring as ever. But he has a brand-new horse, Champion, who will carry many an aspiring star to neigh unswervingly over his dream journey. (Republic)





IT'S A WONDERFUL LIFE is Jimmy Stewart's come-back film with Donna Reed as his on-screen and Frank Capra to direct them. The boy with the license is Jimmy as a kid. As you can see, part of Hollywood's magic is finding boy actors who actually resemble the grown-up stars they portray. (RKO)



GALLANT BESS gives Marshall Thompson (left) his first big role and what that boy does with it will boost his popularity rating. Bess is a beautifully trained and intelligent horse who gets on famously with the hard-boiled Sankers, one of whom, George Tobias, discovers he has a sentimental streak. Scenes of jungle fighting and training Sankers alternate with humorous and touching scenes with boy and horse. (MGM)

THE JOELSON STORY has Sooty Beckett playing Al Joelson as a boy, while Larry Parks is the grown man. They both look like Joelson, and they also resemble each other. But if you shut your eyes and listen, Al Joelson himself takes over, for he does all the songs except the ones Sooty sings. You'll soon forget this triple stuff, however, because the story and the casting of mid-time music and heartbreaks will impress your mind. As Joelson used to say, you don't see nothing in the way of musical biographies until you see this one. The Technicolor is particularly pleasing. (Columbia)



# CARNIVAL MYSTERY

It took quick thinking—and plenty of fast action—before Kay and Red got the startling proof they needed

By HERCIAN



## The Final Installment

TIME dragged on interminably for Red who was hidden in the evergreens outside the entrance to Mohawk Inn. Beyond the circle of light from the inn, bushes seemed to crouch in the silent darkness where the Sultan might still be lurking.

Restlessly Red shifted his position to glance at his watch. Half an hour since Kay had disappeared in search of Cramer! Red swung cautiously down from his perch and peered into the door of the inn. The lobby was deserted except for the desk clerk who was snoozing behind a shield of funny papers.

"Now what?" Red grumbled to himself, trying to quiet the worrying thoughts in the back of his mind. Cramer wouldn't need half an hour to refuse Kay's invitation to go to the picnic! Could he have taken her out through a different exit?

With a quick backward glance toward the empty lobby, Red decided to see whether the light was still on in the third-story window. Unable to shake the idea that the

Sultan might be out there in the darkness, he hugged the wall as he retraced his steps around the building. A few ivy leaves that had clung tenaciously through the storms brushed his cheek, but the solid feel of the wall reassured him.


Red peered upward. He could see the light still shining. More puzzled than ever, he took another step and came up sharply against something leaning against the wall of the inn. A step-ladder had been placed against the wall beside Cramer's window!

Red's heart beat faster. What did it mean? Had Cramer forced Kay to leave by the ladder? Or had someone else decided to pay Cramer a visit? The Sultan, maybe! Wild thoughts rattled around in Red's mind as he tried to fit the pieces into place. What was the connection between the Sultan and Cramer, between the Carnival and Cramer? Vaguely Red recalled that he'd read something in the papers about the Carnival. Something had happened recently in another town, but he couldn't

remember exactly what it was.

Red stared up at the light once again, and suddenly his heart skipped a beat. He rubbed his eyes and stared harder. Sure enough, the light was flickering, as if someone were walking up and down in front of it. Then it shone forth steadily again, almost innocent-looking in the thick darkness. What was happening up there? The light flashes could be a signal for help. Kay might be in danger. The important thing was to get to her, and fast. Without further thought, Red gripped the sides of the ladder and began to climb, stepping lightly so that no sound would give him away. Once he stumbled, and the ladder trembled dangerously. He tensed against the rungs, steadied the ladder, and looked up. The light flashes were coming once more in quick succession. Swallowing hard, he set foot on the next rung and the next. As he neared the third floor, he swung his body well over to the side of the ladder, so that he could peer into the window.



A dramatic illustration in a dark, moody style. A man with short, dark hair is crouching on a wooden ledge or balcony. He is wearing a dark, long-sleeved shirt and light-colored trousers. His body is angled towards the left, looking out of a window. His hands are pressed against the wooden frame of the window, and his expression is one of intense focus or fear. The window has dark shutters. The scene is dimly lit, with light coming from the window, creating strong highlights and deep shadows. Bare, dark branches with some leaves are in the foreground, partially obscuring the man. The overall atmosphere is one of suspense and mystery.

Red couldn't make out the words, but he  
saw that the man had a gun in his hand!

*A. de Martini*

What he saw inside the room sent cold shivers up his spine and a lump of fear to his throat. In a chair facing him sat Kay, hands and feet tied, a gag across her mouth. Cramer was on the bed, tied and gagged in the same fashion. A man with his back to the window was saying something to them. Red had considerable difficulty making out the words, but he saw that the man was clutching a gun in his right hand!

As Red watched, Kay suddenly jerked her whole body sideways several times, blocking the lamp on the table beside her so that the light flickered as before. So that was it. Kay had been signaling for help!

Swallowing nervously, Red lifted himself noiselessly to the window sill. Then, without thought of danger, he climbed swiftly into the room and tackled from the rear the man with the gun. They both went down in a heap. Caught off-guard, the man was momentarily overpowered. But as he recovered from his shock of surprise, he began to struggle wildly.

Red strained to subdue him, fighting with all the strength of his lithe body against the furious power of the man he now recognized as the Sultan. A few moments later, Red's legs were locked as in a vise between the Sultan's knees, and a thick arm pressed hard against his throat. Summoning all his strength, Red wrenched his body around. He clenched his fist and shot out, pounding savagely at the Sultan's shoulders and chest. His eyes were glazed now, and every muscle throbbled with pain. He was only half-conscious of a muffled gasp from Kay, as the Sultan sought to shake him off and to edge toward the gun which had been knocked from his hand when Red tackled him.

Over the top of her gag, Kay's eyes widened in horror at the unequal struggle. "Red's got to have help before the Sultan gets that gun," her thoughts ran feverishly. No use praying for a miracle. This called for action. But what could she do?

Her glance took in Cramer who was twisting and writhing on the

bed in a vain attempt to free himself. She made a quick decision. Cramer might be up to no good, but he couldn't be worse than the Sultan, who seemed desperate enough to murder them all. With an effort, Kay hoisted herself to her feet and, hopping, made her way toward Cramer. The rope cut cruelly into her ankles as she moved, but she managed to drag herself closer to the foreign correspondent. Excitement mounted

breath was coming in quick, exhausted gasps.

"Now work, Red?" Cramer praised him. "Take care of Kay."

Kay's wrists and ankles ached and she massaged them gingerly after Red had released her. But her attention was still riveted to Cramer who had picked up the phone.

"Send for the local police authorities immediately." His tone was curt.

Red stared at Cramer.

"Say, who are you, anyway?" he demanded.

Laughton Cramer smiled.

"Just an ex-foreign correspondent, forced to play cops and robbers temporarily."

"Who's he?" Kay insisted, pointing to the Sultan who glared back at her.

"As you can see, he won't talk." Cramer was searching the Sultan's pockets systematically. He straightened and looked from Kay to Red. "By the way, what brought you two here?"

Red's face turned the color of his hair, and for once Kay stumbled for words. Then she admitted sheepishly, "We wanted to search your room because

we suspected you were up to something."

"Well, you were right," Cramer encouraged her. "I am up to something."

"Then why did you call the police?" Kay puzzled.

Cramer grinned. "One thing at a time. You were telling me that I'm a suspicious-looking character. What made you think so?"

Kay and Red both began to talk at once. Between them they managed to explain to Cramer all they had seen, heard, and suspected from the day before when they had talked to him first in the lobby of the El George hotel.

"Nice sleuthing," Cramer approved. "Now I . . ." He broke off suddenly and made a dive for the Sultan who had edged around behind them and was crawling slowly toward the door. "Get back there, you . . . What the . . ."

Cramer trapped over the Sultan's feet and both men crashed into the table, knocking the lamp to

(Continued on page 30)

## What Comes Next?

From south of the border, a breath-taking  
**ADVENTURE IN MEXICO**

by one of your favorite authors, Adam Allen. The first part of this exciting fast-paced mystery serial appears next month.

"This can't be happening to me," Top Barrett thought. But it was. While Top and Sylvia drove southward into sunny, sleepy Mexico, death rode in the back seat. Escape? Top thought desperately of Larry and Ben Nelson, the boys they'd met at the border, of the FBI man, of what she herself could do to get word to someone, anyone. At the hotel—surely she could let someone know what was happening to her and Sylvia. And then . . .

But you'll find out all about it. Watch for the first chapter in the February issue of

## CALLING ALL GIRLS

inside her as she noted that Cramer had managed to loosen slightly the bonds on his wrists. He held out his bound hands to her, and Kay's fingers worked clumsily at the cord.

At last Cramer's hands were free! Not taking time to untie his feet, he hurled himself off the edge of the bed. Kay watched him crawl to the pair who were grappling in the middle of the room. The Sultan appeared to have overpowered Red completely. With one arm pinning Red to the floor, the Sultan reached out for the gun just as Cramer rolled over it. Kay held her breath as the two men struggled for possession of the deadly weapon.

She saw Red pull himself together for one last lunge at the Sultan. He hung on doggedly until Cramer had seized the gun. Then, finally the Sultan was backing into a corner.

Red sprang up, untied Cramer's feet, and bound the Sultan. His

# WILL THE CLASS PLEASE COME TO ORDER

**Pride of the school—and popular, too—are the gals who rate A's in good manners from their classmates and their teachers**

By MARTHA ROSS

THE other day we ran into a young friend of ours on her way to school and asked her how things were going. "Everything would be fine," she said, "if we didn't have so much to learn."

She had a point there. We passed it along to a teacher. The teacher smiled and said, "Everything would be finer if the pupils didn't forget so much they learned—at home."

And she had a point. Too often the lid slips off the good-mannerly training that was learned along with your elementary please-and-thank-you routine. It sometimes seems as though in the realm of the classroom anything goes. Maybe it's the feeling that you're among friends that makes this true. But, honestly, don't the bars sometimes go down a little too far?

It's perfectly true that you don't have to stand at attention in front of your classmates, hold doors open for them, or offer them your seat, or go in for any of the rest of the formalized routine that springs from you as naturally as breathing when you are with the older generation. But some of the things that are taken for granted as classroom humor are, when you look at them in the cold light of honesty, just plain impolite.

Did you ever stop to think that whispering in class—aside from being against the rules—was rude? Basically it's rude because it means you're talking when someone is speaking to you, and of course that isn't done. Also it shows lack of consideration for the teacher and for your fellow classmates. You make the teacher's job much harder when you talk, you distract the other pupils who are trying to listen. Haven't you found it annoying if someone's idle chatter drowns out something you would like very much to hear? Then you will understand how your own whispering can be in poor taste.

Passing notes during class is just another form of whispering, under a slight disguise. You may be just bursting to tell the gal in the next aisle some tidbit of news you've heard, and it may be hard for you to wait until after class, but it will be a good practice to do so.

The feeling that you are lost in the herd of your contemporaries sometimes leads you to do things that you wouldn't be caught dead doing if you were all alone on a stage before them. But you're really enjoying a false sense of hiding, the ostrich-head-in-the-sand technique that makes you feel invisible in class. Out of sixty or so eyes, some are bound to be watching, and their owners judging you. For instance, if you knew someone important—or anyone, for that matter—was watching, you wouldn't chew cowlike over (Continued on page 62)





# WEAR A COVER-GIRL SCARF



SIX CALLING ALL GIRLS front covers on a 36-inch square of rayon crepe or sheer Benberg rayon, created by Babe. Four popular Cover Girls in Keesel raincoats show how to wear it. June Ross, above, November Cover Girl, knots her scarf, gypsy fashion, with long ends loose. Elissa Hawley, below (remember her on the June cover?), wears hers as a snood—isn't it becoming?



Betty Cornell, above, on this month's cover, plus her Cover-Girl scarf neatly under her chin to show more of the printed design. Janet Hogan, below, September Cover Girl and star of the CALLING ALL GIRLS Movie, knots the ends of her scarf underneath, leaving the back hanging down. At most of the CALLING ALL GIRLS Stores listed on page 66, or write in to us for where-to-buy information.



(Continued from page 26)

quiet and contented living thing. "It's wonderful!" Ginny pushed back her sweater sleeves and rained her hands to touch the sky already shadowed by the coming twilight.

Rounding a curve, she saw a group of skaters—Sue Tucker and Collie, Jewel Beas and two or three others. As Ginny watched, Sue glided away from the fire and shot down the river, obviously as intoxicated with the day as Ginny had been. Collie Adams let out a whoop and chased after her, Ginny, for one brave moment, thought of skating to meet Sue. But she turned and fled.

As she shot around the curve, Ginny glanced back. The last thing she saw was the brilliant scarlet flit of Sue's brief skating skirt. Then there was blackness and falling and icy water that bit more and more deeply into her wool-lad body.

A loud shriek penetrated the blackness, and then two hands fumbled at her arms and held. Vaguely, Ginny could feel their power even through her heavy sweater.

There was a clatter of skates and loud, excited voices split the air. Then sharply came Sue's command.

"For Pete's sake, don't rush on us, or we'll all go in! She caught her skate on something and hit her head. I've got her."

Ginny's head began to clear. Sue was stretched out on the ice, her arms firm under Ginny's. The black water dragged, and the ice beneath Sue's body cracked protestingly.

Dimly Ginny perceived that the others were hastily lining up as Sue instructed them, Collie playing anchor man because he was strongest and heaviest, Jewel grasping Sue's ankles because she was lightest and least likely to break the ice.

"Pull!" ordered Sue, and the human chain strained while Sue clutched at the sodden, heavy mass that was Ginny. The ice cracked ominously, but the chain backed farther and farther until Ginny lay gasping and safe on solid ice.

"Get her to the fire," Collie suggested.

"The fire, my foot!" Sue scoffed. "She'll get pneumonia. Start the jalopy, and give me your jackets."

By the time Collie had the car racing down the road, Ginny's teeth were chattering faster than the tappers in the jalopy. When the boys had rushed her into the Laughton home, Aunt Martha

could only stand and stare.

"Will you make some hot lemonade for Ginny, Miss Laughton?" Sue prodded gently. "Collie, shake up the furnace and get this house as warm as you can. Jewel, draw a good, hot bath." Sue was hustling Ginny up the stairs all the while she talked, and then Sue's hands were pulling the wet clothes from Ginny's chilled body.

"In, you go," Sue pointed to the steaming bathtub.

Jewel, armed with the bathbrush, scrubbed enthusiastically until Ginny's blood sang in her veins. Both girls bundled her into pajamas and into bed and Aunt Martha, again in command of herself, appeared with hot lemonade.

"I called Dr. Macomber, just to be on the safe side."

The hot bath and the hot lemonade, the extra covers on the bed, and the heat Collie sent up from the furnace were too much for Ginny, and she dozed off. Sue and Jewel left without her knowing it.

The next day passed like a dream. Ginny awakened now and then to eat with prodigious appetite, and then dozed again. Twilight came quickly, and at last Aunt Martha bustled in and turned on the lights.

"Comb your hair and put on my lace bed jacket," she whispered.

Sue Tucker and Collie and Steve tipped into the room.

"I'm not sick," Ginny protested. "Be yourselves."

"About the Winter Carnival Queen . . ." Steve began uneasily.

"Oh, of course," interrupted Ginny. "Election was today. Con-

gradulations, Sue. You'll make a sweet queen, and I really mean it."

Sue giggled ineffectually, and fixed Collie and Steve with a commanding eye. "Go on, you goons. Confess."

Collie looked at his hands, and Steve squirmed. "Well, you see, Ginny, Collie and I have been friends for a long time."

"And we thought," mumbled Collie, "that this dead you girls had on wasn't helping any, and so . . ."

"Well, we thought . . ." Steve faltered to a stop, too.

"Men have such courage!" scoffed Sue. She grinned at Ginny. "They thought that if neither one of us was Carnival Queen, we'd stop this silly bickering."

"Besides," Collie continued doggedly, "there are lots of kids who come into school from the country, and they were pretty tired of always having a town girl elected. You girls forget that the fellows have a vote each on this queen stuff . . ."

"So," finished Sue, "these two goops lined up every boy solidly behind the prettiest girl in the school, who also happens to live outside the town limits—Jewel Beas."

The three of them looked anxiously at Ginny. "Do you mind awfully?" asked Sue.

Before Ginny could do more than shake her head, Aunt Martha came in with her best hat.

"I forgot to tell you," she said, as she negotiated the loaded tray to safety, "your parents called from Arizona. I told 'em what had happened, and they said not to wake you. But your father left a message." A puzzled frown creased Aunt

Martha's forehead. "He said that when he told you the best way to make a friend was to let her do you a favor, he didn't necessarily mean that you had to half-drown."

"Oh, my gosh!" gasped Ginny. "I thought he said to do Sue a favor."

Sue looked at Ginny and smiled without restraint. "So you wanted to end this crazy fight, too?"

Steve poked Collie affectionately in the ribs and took a huge bite of sandwich. "Now life in Lambertville can settle down and be some fun for a change. What are you girls going to wear when we take you to the Carnival?" Steve winked at Collie. "That'll keep 'em so busy that we'll get every sandwich on the tray."



"He's so changeable. First it's his ways—then it's his mind—and now it's his voice!"

# STUD MY SHIRT

## and call me **DANDY**

THE most important shirt of the season introduces the Beas Brummel collar and tie and the brand new Shirt Jewels created especially for it by Wertheley. Shirt by Sally Mason of washable Chamiklin rayon by Bates, about \$5. Set of four studs and pair of cuff links, about \$3; stickpins, about \$1 the pair. In tailored star or stone set flower designs on gold metal. Belts by Vogue. Shirts, complete with pearl-button studs and links, and the separate Shirt Jewels in the High School Shop of Broadway Department Store, Los Angeles, and many Stores on page 66.



# From GREETINGS to *Glamour*

By MAXINE LIVINGSTON,  
Decorating Editor



A Four cards by Harems

B Designed by Ruth Reeves



C From Hallmark



Ambient Artistic Group



*Latticed Loredies* enhances your walls when you frame colorful groups of greeting cards with ready-pasted wall-paper borders. Interesting, original cards, such as "The Sleigh" by Doris Lee (D), give all-year-round enjoyment when framed in simple inexpensive moldings and hung on the wall.



Brighter Book Ends can be yours if you like yourself as Father's tool room for square-cut blocks of wood, then transform them with gay cards, for instance, Hallmark's "Scrubbles" (C), pasted on the sides. Decorate wastebasket with harmonizing scenes to catch the color of the book ends as well as your scrap paper.



If you've saved your 'specially favorite' greeting cards, here's more than one cord trick



which can win glamour for your room. Screens, desks, wastebaskets, and walls will share color honors, and all you need is a pair of scissors, some paste or tape, and, of course, your own ingenuity. But remember to

send some of your prettiest cards to the children in hospitals.

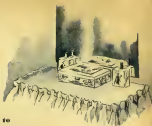
**Suggestions by Helen Royce.**



**Guy Guardians** of your sleep, and what could be dreamier than cherub cards mounted on a fan- or billowy cloud-shaped panel cut from cardboard or composition board? Hang it right over your bed and let the angels watch over you! (Use library paste or rubber cement to secure the decorations.)



**Table-Top Topics.** Plenty of conversational interest will center around the card table if on top you space large, boldly-designed cards checkerboard fashion. Choose a zesty St. Nicholas (8) with an overflowing sack, or any of your most interesting and beautiful cards which will make congenial conversation and also pick up and accent the color keynotes of your room.



**Card Cut-Outs** gild the lily when pasted or shellacked on a jewelry box or on those anti-snooching esoteric bottles atop your grumbling table. Cut out a startled-eyed cherub or a fiery lamb from your favorite greeting cards. If you have two cards alike, match the decor of your elegant bottles with twin distinctive "Little Believer" (A), one for each side of the jewelry box. If box is small, use whole card as a cover for the top.

**Screen Scenes.** Paint a folding screen oyster white or soft gray as a background for your own private "art gallery." Carry out some favorite themes in card pictures and let every panel tell a different story. Use Scotch or gummed tape to attach cards firmly to screen. Shellac to add durability and lustre.



## HOOPS, MY DEAR!

(Continued from page 17)

the ball goes off your fingertips, snap your wrist in the direction of the pass to give the ball the necessary momentum, but remember that you are close to your teammate and don't throw the ball too hard.

There are other passes, like the overhead and the chest pass. The overhead is a swell pass for a tall girl. In fact, if you're really tall you can stand in the center of the court with your arms above your head, like a bathing beauty with a beach ball. This will be discouraging to your teammates who are not interested in passes, but passes. Short girls should not worry about a long and lanky opponent. Very few girls can shoot well from the overhead position; and although you may find it hard reaching up to intercept the ball, she'll have trouble bending down to snatch it from you. Of course there are advantages to being a good, tall player, but it's really hard to pilfer the ball from a small, speedy girl.

The bounce pass is very effective because it's a hard one to intercept. When your opponent guards you closely, pretend a shot or a high pass. As your opponent's arms fly up to block the ball, you throw a nice, low bounce pass to a teammate. You'll find it easy then to sneak around your amazed foe and receive a return pass.

The easiest points to catch are those which are received waist-high or near the shoulders. When you catch the ball, you should be heading toward it. Be sure that whenever you catch, your wrists, elbows, and fingers are relaxed and your palms cupped.

Passes, plus the forward bounce or dribble (same thing) bring the ball down the court to scoring position. Under girls' rules, you're permitted only one bounce, then you must pass or shoot. Furthermore, among the ladies only the forwards can score. Most schools play this way although there's a real movement to adopt boys' rules which permit unlimited continuous dribbling and allow any player to score. (In many leagues girls play boys' rules, using five players instead of the usual six. But fundamentals of the game remain the same.)

The dribble is lots of fun because when you become tricky you'll be able to use the forward bounce to get into better position for passing or shooting. Dribbling seems a bit difficult at first because like everyone else you'll be slapping or batting at the ball instead of guiding it by wrist action. When you slap the ball you'll find that it bounces back too fast and

too hard to be handled easily. You must always be master of the ball and it must be always under your gentle control.

By crouching slightly over the ball when you dribble and by keeping it centered in front of you, you and ball won't have any trouble at all. You can understand that the lower the bounce, the less chance of your opponent stealing the ball.

But now your team has passed and dribbled and a perfect pass goes to you. In basketball jargon you've been "fed" the ball. If you're quite far from the basket and in front of it, you'll probably try to sink the shot cleanly—that is, toss it through the hoop without hitting the backboard. If you're shooting from the side, you'll usually try to bank your shot off the backboard. Such shots are made with the ball in chest-high position. It should not touch your palms, but should be gripped firmly (not tightly) by the fingers. Keep your elbows near your side! Don't let 'em stray away from your body. Your shooting position begins in a crouch and your eyes are on the hoop (or the backboard) from the moment you crouch until the ball whistles through the net or—misses.

A shot which takes a good deal of practice but which is rewarding in exercise and excitement is the under-the-basket toss which real hoopers call the "lay-up." The "lay-up" is made as the player leaps toward the basket from a position almost direct-

ly under it. It is an approach shot from very close distance. Approach shots from the side are aimed at the backboard and these from in front are swishers—clean through the net. Your shooting hand (usually it's the right) holds the ball and the other hand acts as a balance near the top of the ball. Then up you go, stretching and reaching for that basket. At the height of your leap you release the ball from your shooting arm and as the ball flies smoothly through the basket, you land with knees relaxed. Those relaxed knees will make the landing as gentle as possible.

The key rule of defense is to stay between the gal you're guarding and the basket. Before your opponent has the ball you are not allowed to put your arm in front of her; but if you try to intercept a pass or she has the ball, be sure to get your arm up! When your friendly foe has the ball, one of your arms stays above the ball and the other is prepared to knock down a pass.

Footwork is important to defensive play. Don't bounce around the court on your heels. Shuffle along with the weight on your toes, and don't cross those feet. A prefooted defender will be very ashamed when her opponent dashes by toward the basket.

If you're guarding a girl near the center of the court, you don't have to stay so close to her because she can't very well score from that distance, but when play is near the basket, guard her like a leech. Be alert for tricks! When your opponent gets ready to shoot, remember that it may be a fake to make you jump up in the air. Don't be all up in the air when you realize that Lulu of the other team is skipping by on her way to the basket. There are several systems of team offense and defense, but before you practice them, you must know the fundamentals—good passing, good shooting, good guarding.

Basketball is a game that keeps you on the go. What's more, there's always room for a steady team player, because that kind of girl is more important in basketball than the "flashy" player who's more interested in herself than in the team.

If you haven't tried the hoop sport, dash down to the gym with some chums and start the fun. After a little practice, you'll find that the ball is really small enough to fit into the basket and that the game is not only exciting and fascinating but it will fit very nicely into your schedule of school activities.



No teen-age problems here—not since a garage owner in Jacksonville, Fla., invited teenagers to use his garage for dancing every Monday night. He provides the orchestra and soft drinks, too—and for free. He has two daughters of his own. —*Wide World Press*

# JABBERWOCKY and JIVE

**NEW YEAR'S REVOLUTION**  
I planned on January first  
To be an angel-child or burst.

I bowled 'em over with my  
charm—  
At dawn I rose with the alarm.

I saw a show, but only when  
I knew I could be home by ten.

I did my math in view of Mon-  
day—  
And I ignored a hot fudge sundae.

Until Mom said to Dad, "Why,  
Dick,  
Do you suppose the child is sick?"

I'd hate to cause such anxiety  
So I've decided to be me.

Besides, it's harder than I'd reck-  
oned—  
You see, it's January second.

**MOVIE RAFFIES**  
Devotion—Something you wish  
your O.A.O. would give you  
more of.

Valley of Decision—What you're  
in when two B.T.O.'s ask you  
to the prom.

A Stolen Life—The time you  
played hooky.

Night in Paradise—Saturday eve-  
ning.

The Stranger—New man in town.  
Till the End of Time—Homework  
(seems as if).

Grand Illusion—The straight A's  
you dreamed about.

Without Reservations—That train

trip that you've been planning.  
Notorious—Class expert at note-  
passing.  
No Time for Comedy—Exam  
week.  
Heaven Can Wait—You're having  
too much fun right now.  
Lucky Partners—You and your  
O.A.O.

## JOKES THAT JIVE

Boy: Pardon me, for walking  
on your feet.

Girl: Oh, that's O.K. I walk  
on them myself.

Man: Walter, there's a splinter  
in my cottage cheese.

Walter: Whadya want for a  
dime—the whole cottage?

First Ghost: How did you get  
that bump on your head?

Second Ghost: Oh, I was com-  
ing through the keyhole as usual  
and just then someone put a key  
in.

First Moron: If I turn on my  
flashlight beam, will you climb  
up it?

Second Moron: Nope, 'cause as  
soon as I get to the top, you'll  
turn it off.

## ALPHA BETAS

Initials ain't what they used to  
be. Here's a batch with meanings  
which have a past and a future  
in teen-aged vocabularies.

A.W.O.L.—A Wolf on Loose.

M.S.—Man Snatcher.

B.S.—Bachelor Snatcher.

A.D.—After Dark.

A.P.O.—Aren't People Obno-  
xious?

D.D.T.—Don't Do That!

S.W.A.E.—Some Women Are  
Krazy.

P.H.D.—Plenty Heavy Date.

F.O.B.—Femme Over Board.

P.S.—Please Stop.

F.B.I.—For Big Intellectuals.

I.Q.—I Quit.

C. O. D.—Come Over, Dear.

## UTTERLY FANTASTIC SITUATION: NO. 3



"A's, A's, A's—all A's. They're driving me crazy. When  
will I ever get an E or a D?"

Cap by From Hilde, Detroit, Mich.

You can dream, can't you? And  
you can make it pay off by dreaming  
up an Utterly Fantastic Situation ges-  
tured in your original gem to Jabber-  
wocky and Jive Editor, Culling 40  
Girls, 52 Vanderbilt Ave., New York  
17, N. Y. If it clicks, our artist will  
draw the cartoon and you will get \$1  
on publication. Be sure your name  
and address appear on each gem. All  
gems we buy become the property of  
Culling 40 Girls. None of them can  
be acknowledged or returned.

funny." She brought her chair down with a bang. "All right Mr. Wiseacre, who do you think is going to win the fair Ellen? Or can't you prophesy this early in the game?"

It took a while for Ted to ponder the problem. "Darned if I know," he said at last. "All I know is who's coming in last—and that's Pinky."

There was a wicked smile of Judy's face as she stood up. "Remind me to remind you of that one of these days," she said. And, hands in pockets, she stalked into the house.

Cousin Sophia, in plaid skirt and dungarees, a checked apron tied about her waist, was stacking dishes.

"Here, let me wash them," Judy said quickly.

"What's the sense of that? You get out there on the porch with your young man!" Cousin Sophia ordered.

When Judy insisted on helping, Cousin Sophia gave her a shrewd look. "What's up? You two haven't been fighting, have you?"

"Of course not!" Judy flushed.

"Ted's gone on you, that's plain," Cousin Sophia said. "Just like Pinky's gone on Ellen." She chuckled. "Ellen doesn't cotton to him much, though."

Judy polished a glass and said nothing.

"I'm mighty fond of that boy," Cousin Sophia went on, her eyes twinkling. "Make a nice match, those two. And I'm aiming to help it along all I can."

A twinkle came to Judy's eyes, too. She set the glasses in the cupboard and started on the silver.

"Ellen doesn't know you're plotting against her, does she?"

"Jaspers, no!" said Cousin Sophia, and laughed. Ellen mustn't catch on. But I know about such things. She can't see him for dust yet, but just let some other girl look sideways at him—Ellen will see him!"

At first when Cousin Sophia unfolded her nefarious scheme, Judy didn't approve at all—not of her own share in it, certainly. But the more she thought about it, the better she liked it.

"But you'll have to let me handle it my own way," she insisted. "After all, I don't want Ted thinking I'm seriously interested in Pinky."

"Of course not," Cousin Sophia agreed. "But shucks, he'd never think that."

Maybe Judy overdid it. She began to have qualms when, one afternoon three days later, Ted accosted her as she strolled back from the airstrip after seeing Pinky off on a flight.

"What do you see in that guy?" Ted demanded. "He's gaga over Ellen, or didn't

you happen to know about that?"

Judy was tempted to break down and tell Ted the whole scheme. But she'd promised Cousin Sophia.

"He's sweet," was all she said in answer to Ted's first question.

"Skip it," said Ted. "Look, I've got to fly to town and see what's holding up those repairs I ordered. Want to come along?"

Judy hesitated. "I want to, Ted, but . . ."

"But what?"

"I promised Pinky I'd . . ."

Ted didn't wait for her to finish. He turned on his heel and strode off. Judy stood looking after him.

The scheme wasn't going to work. It hadn't worked at all so far. Ellen was evidently just as oblivious to Pinky as ever, while Ted . . . Well, she was going to get out of the jam just as fast as she could. Pinky or no Pinky. Cousin Sophia's idiotic matchmaking wasn't worth spoiling her whole vacation for, and it wasn't fair to Ted.

It was while she was on her way to explain to Cousin Sophia that Judy had her great inspiration. She stopped still and snapped her fingers.

"Perfect!" she said to herself. "It's a natural! It may not work with Ellen, but it's a lot better than the first scheme. And less dangerous."

She found Cousin Sophia in the corral, mounted on her favorite horse, Shoo-Fly. Judy swung herself up on the fence, and Shoo-Fly ambled over and nuzzled her arm.

Cousin Sophia agreed that her plan for getting Pinky into Ellen's favor wasn't working. And the new scheme? She clapped a large hand down on Shoo-Fly's shoulder, calmed him when he showed signs of rearing, and grinned at Judy gleefully.



Straight out of *Calling All Girls* into television! That was the route of our September fashion gags. Here's Doris Parsons, teenage member of our fashion staff, with fashion commentator Leona Woodworth, being "shot" for the program. "Teletips on Lovelorn."

"Jaspers! Of course it will work! You go off with Ellen in your plane—do it this afternoon. Make off like you have motor trouble, land miles from nowhere, Pinky high-tails it off to rescue you, he's a hero in Ellen's eyes. Next thing—they're engaged!"

Judy laughed. "You're incurable. Cousin Sophia! You decide on the place—and when you send Pinky to the rescue, don't let him know we planned the whole thing!"

Cousin Sophia nodded. "Know just the place. Little canyon about forty miles to the southwest . . ."

An hour later, Judy and Ellen were flying over the spot. It was much too early to go into her act, but Judy wanted to be sure Cousin Sophia had the directions right. Another half hour or so in the air and she'd circle back to the place, and with this strong cross wind that buffeted the plane around, it wouldn't be any trick at all to convince Ellen that the motor was coming out.

Judy climbed and circled away to the south to avoid a grayish cloud. The wind had died down suddenly, but the air was still bumpy.

Once Ellen said "Oof!" and laughed. "Almost bit my tongue!"

"Just a sid," Judy told her. "It's blowing up again, though. I think those clouds look a little fretful—as if there might be trouble brewing. I'm going to slip between them and see what's cooking on the other side."

Before the plane was quite clear of the clouds, a gusty cross wind caught it and tossed it sideways. Judy muttered, "So you want to play rough, do you?"

There were clouds ahead, too, bigger and more threatening. And below them, a swift, much too early dark was blotting out the landscape.

"Where! I'm getting out of this!"

She pulled the nose of the plane up, banked, and applied top rudder. She eased the stick forward carefully, and to her relief the resulting side slip wasn't too abrupt. They had lost some altitude, but still Judy couldn't see the ground. A blinding streak of lightning zigzagged past. Above them the clouds smashed together with a deafening crash and all the water in the world, it seemed, streamed down over the plane. Judy lowered the left wing, applied right rudder. Another slip, forward this time.

Ellen called to her, but Judy couldn't hear her over the roar of the wind. One more forward slip, and they were out of the most violent zone. Judy trimmed, leveled off, and headed north. She (Continued on page 46)

# Let's Talk Things Over with ALICE BARR GRAYSON

Author of "Do You Know Your Daughter?"

*I go to Teen Town here every Saturday night. The boy I go with is really nice and has nice manners except for one thing. When we finish dancing he leaves me stranded in the middle of the dance floor. I like dancing with him, but I do dread the moment at the end of the dance. What should I do?—Betty D., aged 15, Ontario.*

**B**EING left high and dry in the middle of a dance floor is certainly no fun. But it's lots better than being a wallflower, with nary a dance! And the best of it is that this problem can be solved quite easily if a sensible girl like Betty just uses her head—and a tight touch.

Betty can tell her friend that she enjoys dancing with him very much and is delighted to be his partner; but would he at the end of a dance please take her back to the edge of the dance floor. She would like that better, and she's sure he'll understand. You see, the young man may be uncertain and a little embarrassed and he may be grateful for a useful tip like that from a pal. Of course, much will depend on how Betty carries this off. Naturally, she won't flatly declare that she simply can't bear to dance with a boy who doesn't know any better than to leave her stranded in the middle of the floor.

Sometimes a boy thinks that after he's danced with a girl it will cramp his style if he also has to talk! Perhaps he's not so sure of himself when it comes to making conversation. Well then, a girl like Betty can have a few good subjects on tap, cheery

remarks about how good the music is, or how well her partner dances, and how did he like the movie last night, and so on and on—especially subjects that would interest him and remarks or questions that show she cares about his ideas, opinions, experiences, feelings about things.

Once in a while, should a boy forget his company manners (and, of course, Betty is right that one must learn good social customs, even for informal cartoon nights), a girl can also be ready with ways to get out of a dilemma. For example, if left in the middle of the dance floor, she can walk quietly to the powder room, join a group of girls near-by, pause for a word with a chaperone, or read news notes or announcements on the club bulletin board. But, first of all, Betty should try our first sug-

gestion—tell her friend, in a nice, jolly way, that she would appreciate his taking her back to home base after the dance.

*I am fairly popular, make good grades, and hold several offices in my school. I play the piano and am studying voice. I am very interested in music, sports, and literature. But I daydream for too much lately, and am really discouraged. I don't seem to enjoy choosing clothes as I used to, or fixing my hair and nails. And I just can't make myself fit in. Please don't think I'm feeling sorry for myself. I'm just explaining to you something I need your help with.—Sally G., aged 14, Kansas.*

**S**ALLY may take comfort in knowing that she is experiencing emotions that "come naturally." But this does not mean there's nothing she can do to smooth the road for herself; on the contrary, the pages of CALLING ALL GIRLS are always full of suggestions to make the adolescent years rich with meaning.

Sally's parents will want her to have a good medical check-up by the family physician, so that she may have the best guidance in matters of rest, activities, diet, and so on. She may be growing quite rapidly right now, or developing pretty fast, so that her body actually needs more time for relaxation. She may have to do a little less extra-curricular work for a time—on her music or in connection with the offices she holds at school. Then some of that old enthusiasm and pep can come back

(Continued on page 81)



"The thing I look for in a man is appearance—the winner the better!"

hadn't any very clear idea right then about where the canyon was, but the storm couldn't last long—it was too sudden and severe. She'd keep on flying until she could spot a landmark.

Judy couldn't really hear the first change in the hum of the motor. The rain was making too much racket. But she felt that something was different. There was a new sound—or an old sound had faded just a little. She picked up her ears and listened intently. And then she heard it—the put-putter-put that wasn't the way a well-behaved motor should sound. Judy instantly pushed the stick forward, and the nose of the plane went down. The noise was much more noticeable now—they were really in trouble—no fake stunt!

There wasn't time to think about where they were. The thing was to land wherever they could—and at once.

Luckily there was nothing below but a deserted plain, sparsely dotted with sagebrush bent by the rain.

"A million miles from nowhere, and the rain keeps tumbling down," she said, turning to Ellen. "Were you nervous?"

"Not with you at the controls," Ellen answered. "But what do we do now?"

Judy looked around at the rain-soaked sagebrush. "Wait for the rain to stop," she said, "and then try to find out where we are." She made her voice cheerful for Ellen's sake.

Half an hour later the rain had spent itself, and the girls climbed out of the plane to reconnoiter. The sky was still a murky gray, but at least the downpour was over. Judy glanced at her watch. Four forty-five. Unless she could get the motor working right, they might have to spend the night in this deserted spot.

"I'd give a good deal to see as one mechanic right this minute," she said a long time afterward, when she had exhausted every trick she knew to make the motor sound like anything but a cement-mixer.

Ellen was silent for a moment. Then she laughed and said, "I'd give anything to see almost anybody right this minute—even Pinky."

Judy dangled a wrench in one hand and brushed her hair from her eyes with a greasy finger. "Even Pinky," she echoed.

"If he just didn't—well, he's so . . ." Ellen faltered for the right word.

Judy ducked her head over the motor again to hide her grin. "But he is nice," Ellen added wistfully.

A moment later Judy flung up her head and listened. "I could have sworn I heard a plane," she said, searching the sky eagerly. "But there doesn't seem to be anything but gray muck—and

it's getting darker by the minute. If I thought there was any use, I'd pile a lot of this sagebrush together and pour some gasoline over it. But there's no sense wasting our fare unless there is a plane in the offing."

They listened again, and this time there wasn't any doubt about it. There was a plane circling somewhere to the north of them.

The girls scurried around like mad, piling all the wet brush they could drag together into a limp heap at some distance from the plane. It didn't make much of a flare, even when Judy doused it with gasoline. But it was something. When they heard the plane again, it sounded nearer. Judy flung more brush on the fire, and looked toward the sky.

"There it is!" Ellen shouted. "And it's coming in!"

"Hess that boy!" Judy said fervently. "Whoever he is," she added; because now that the plane was gliding for a landing, it didn't look like Pinky's. She began to run toward it, Ellen on her heels.

She knew it was Ted even before he climbed out of the cockpit. And she kept right on running, crying "Ted! Ted! Oh, I'm so glad!"

"How did you know we were lost?" Ellen asked, when Ted had swept Judy into his arms, squeezed the breath out of her, and was digging a handkerchief out of his pocket to wipe her face.

Judy sniffled happily, and said, "He's got a magic eye!"

"That's a woman for you!" Ted grinned. "The time for tears was before I spotted that flare." He turned to Ellen. "How did I know you were lost? I called the ranch and Cousin Sophia said you were out in the storm. So I started hunting."

"Was she worried?" Ellen asked.

"Funny thing but she didn't seem to be," Ted answered. "I guess she thinks Judy can sail right through anything—even a corker of a storm like that one."

Cousin Sophia looked relieved when the three of them arrived at the ranch. But what she said gave Judy a bad moment.

"So you found them!" Cousin Sophia beamed at Ted. "Pinky ought to have some of your luck!"

"Pinky?" Ellen looked startled. "I sent him to the canyon at four

o'clock," said Cousin Sophia scornfully.

Judy studied her boots for a scarce moment. But Ellen hadn't noticed. "Then he was out in the storm, too!" she cried. "Anything might have happened to him! Maybe . . ."

"Oh, Pinky's got a good head on his shoulders," Ted said soothingly. "He wouldn't flirt with a storm."

Ellen tossed her head. "I should hope he wouldn't," she said. "But look what happened to us. Do you suppose we wanted to get caught in that downpour? And we were lucky. And now when Pinky's in the same spot we were, nobody's a bit concerned! Well, if you won't get excited about it, I will! I'll get someone to fly me to that old canyon, wherever it is—or I'll fly myself."

"O. K., O. K.," Ted broke in. "I'll go."

"I'll go with you," Judy said. "You're not leaving me behind!" said Ellen. She turned to the mirror to knot her scarf under her chin and rained the look that passed between Judy and Cousin Sophia.

But before they reached the field where Ted had left his plane, they saw Pinky's plane gliding in, and he came to meet them.

"Gee, Ellen, I'm glad to know you're safe and sound," said Pinky, ignoring Judy and Ted. He grabbed Ellen's hands. "I was scared!"

Judy tapped at Ted's elbow. It was time they made a swift exit, and let Pinky have his big moment now that Ellen had given herself away. But Judy didn't reckon with the wiles of a mix like Ellen.

"Pooh!" said Ellen. "It wasn't anything. That sort of thing's all in the day's work for Miss Wing."

"Is it?" Judy said startled. "Let me tell you I was scared, too, Pinky."

Ellen gave a mischievous toss of her head, and turned away. "Well, for heaven's sake," she said, "I'm not going to stand here all night arguing about anything so silly. I'm hungry! And she started back to the ranch house.

Pinky looked crestfallen, then sprang forward to follow Ellen. But Ted grabbed his arm.

"Look, fella," he said in a low voice. "Don't be a dope. She was chasing her nails over what had happened to you! She's nuts about you or I'm a monkey's uncle!"

Pinky's troubled face lit up. "She was? She is? Honest?"

"Sure," said Ted. "All you gotta do is . . ."

But Pinky was way up ahead, matching his long stride to Ellen's shorter steps.

"When last seen," said Judy, "the happy couple was holding hands—I hope!"

"That's a thought," said Ted. And he tucked Judy's hand into his own as they followed Pinky and Ellen to the ranch house.



# TRICKS for TEENS



**Personal Appearance**—If you make your own skirts, save the extra material and make collars, cuffs, and headbands. If the material is plaid or check, they look especially neat with a plain sweater. If you belt your sweater, use some of the extra material to make a change purse to slide onto your belt.—*Maddeline Tracy, Chicago, Ill.* If you're tired of carrying your school banner to all the games, why not wear it? Tack the wide end of the banner to the front edge of an old beanie. The pennant will hang down your back—school spirit version of a stocking cap.—*C. Zervenser, Jackson Heights, N. Y.*

**Don't Be a Litter Bug**—For those loose records lying around, an ordinary scrapbook makes a wonderful record album. Just paste a record envelope on each page and write an index in the inside front cover. For extra special touch, paste pictures of the singers or name bands on the cover.—*Elizabeth Cogoni, Bronx, N. Y.* You'll be in the groove if you have this letter holder on your desk. Get a paper-napkin holder, paste or paint a picture on it and put it where it will catch all those letters and papers. Mom will approve of this new turn to tidiness.—*M. Reubert, National Park, N. J.*



**Rogues Gallery**—You'll be copied by your friends if, when you get snaps of them, you paste them on small doilies and hang them on your



wall. Hang them with Scotch tape instead of tacks.—*Marie Davis, New Brunswick, N. J.*

**All That Glitters**—Get one of those fancy tins used for fly fishing at the sport goods counter. (Or beg one from Dad—but, if you value your life, don't take one without permission.) File or clip off the hook and fasten the fly to your dress or sweater with a small pin.—*Shirley Clay, Esther, Mo.* For an arty pin, cut a miniature artist's palette out of thin cardboard, cover with a plain, bright material. Paste on little dots of bright colored paper to simulate dabs of paint. Blacken the flat ends of two toothpicks with ink to make them look like paintbrushes and stick the handle ends of the brushes through the thumb hole of the pa-

lette, fastening them with glue. Attach a pin to the back and there you have a gay pin.—*Florence Newton, Toronto, Ont.*

**Serling Around Your Finger?**—If you're a chick who forgets to answer letters, here's a solid way to remember. Take a couple of Mom's clothespins, glue alphabet macaroni on them spelling out "answered" and "unanswered." Give them a gloss by painting with clear nail polish. Clip them on your letters and you can't forget.—*Ruth Drummond, Minnetonka, Ont.*

**Party Line**—Get a map of the United States, mount it on cardboard, cut it along the state boundary lines and use it as a puzzle. Just right as a gift for your little cousin Willie. But it's fun at your own parties. Time your friends and see who knows his geography best.—*D. Kananjan, Hempstead, N. Y.* For cute candy and nut dishes, pry out the corks of pop bottle caps. Place the cap under a small doily, put the cork directly over the bottle cap on top of the doily and press it down firmly. If you can get colored doilies, it's even prettier.—*Dorcas Horvath, Beloit, Wis.*



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We want new and different tricks. They get our bright ideas when we aren't busy dressing them up and send us 45 cents to pay the. We want no money for ordinary and for previously printed to other girls. Address: Tricks for Teens, Caring all girls, 32 Vandewater Ave., New York 17, N. Y. All letters between the property of Caring All Girls. They cannot be acknowledged or returned.

(Continued from page 21)

and patient; she helps turn affliction into recovery, illness into health. What she does, how she does it, is as simple—or as complicated—as breathing. It's physical therapy.

You're not a complete stranger to it. You've had some yourself. The corrective exercises you learned at school and at camp which taught you to move correctly, to flatten your back, to strengthen your muscles—they're part of it. Whirlpool baths and underwater exercises are another part of it. So is the ultra-violet-ray lamp. And so is good old-fashioned sun-bathing!

Thousands of men and women, 3,500 to be exact, are in this skilled profession. Hundreds are in training now, many on scholarships offered by the National Foundation for Infantile Paralysis, for physical therapy is the strongest link to recovery in the modern treatment of polio.

But the number of physical therapists (P. T.'s) available and the number in training is far below the nation's critical need. The supply of physical therapists seems to have diminished as the demand for them increased. And the current demand is for 13,450 trained physical therapists! This estimate, made recently by a number of national agencies and services, is considered conservative.

This means opportunity for career-minded young women. It means plenty of highly satisfying work and full-time employment for all who can qualify.

What about you? Will physical therapy be your career? Or have you got it confused with nursing? Unscramble the idea. It's not the same thing. Many nurses have become physical therapists, and have found the opportunities in this field irresistible. For the P.T. is a specialist. The skills she brings to the profession are personal as well as academic. Not one or the other but both. Interest without learning is insufficient; knowledge without sympathy is not enough.

Let's consider the personal qualifications first. Unless you live in a substantially constructed pre-war ivory tower, you're bound to have the first basic necessity—sympathy, understanding of human problems, the desire to help someone in distress. Initiative, reliability, and patience—these are part of the prescription for a physical therapist. Also, courage and an alert intelligence to keep pace with a progressive science.

Let's see if you belong in this field. Do you like to work with your hands? Your skill will be in your

fingers, a deft and gentle strength that has no relation to how big and husky your body is. Do you like meeting all types of people? Your patients will include dock workers and financiers, infants and grandmothers. Do you work well as part of a team? You won't work com-



Catherine Worthingham, author of this article, is one of the country's outstanding physical therapists. Since 1954 she has been on leave of absence from Stanford University, where she was director of the physical therapy division.

pletely on your own. You'll have the stimulating cooperation of doctors, nurses, social workers, families. Are you interested in the scientific reasons for things? Part of your training will be the study of the basic sciences. You must know why you do everything you do. Do hospitals challenge your curiosity? You will work in them constantly. They are fascinating when you understand them. Do you enjoy being of service to others? The greatest satisfaction in the world comes from an inner knowledge of your usefulness—in a field still open to pioneers.

Academically speaking, there are few professions which require more preliminary formal education. The earlier you decide it's the profession for you, the more time you'll have to prepare wisely and well.

There are twenty-two approved schools of physical therapy in the United States. Some of them offer a four-year course, and graduation from an accredited high school is the only entrance requirement. These schools give a bachelor's degree as well as a certificate in physical therapy.

At the present time two years, preferably three, of approved college training, including courses in biology and other sciences, also will qualify you for admission to a physical therapy school offering a one-year course. So will graduation from an accredited school of nursing or physical education. Check with

schools for any changes in admission requirements.

Suppose you go. What will you find in a P.T. school? The first part of your course will be as fascinating, and as difficult, as any you've ever known. You will cover knowledge of anatomy and physiology, get to know every human nerve, joint, ligament, muscle, and bone, even recognize their names spelled backwards! You'll attend lectures, demonstrations. You'll do laboratory work. And you'll work on yourself and your classmates, practicing the principles of scientific massage, for example, learning the feel of muscles under your fingertips.

You will do yourself a lot of good, too, as you learn to practice what you're going to preach! You'll stand correctly, sit, walk, bend, and lift correctly, which means without strain of muscles, without unnecessary fatigue. You'll learn to use the whirlpool bath machine, the ultra-violet ray, short-wave diathermy. You'll see, too, that part of your skill is to get the patient to do the job himself, and you'll devise ways of gaining the cooperation of others as you wisely go about your job.

Next you're ready for "practice training." This means three to six months of work under the supervision of graduate physical therapists in local hospitals. You'll prepare hot packs for infantile paralysis patients, work on the muscles and joints of fractured arms. You'll treat patients in iron lungs, use electric muscle testers. And you'll acquire a deep and satisfying confidence in your own competence to help real patients. You will be proud of yourself—justifiably—as the patients respond, cooperate, learn, with your help, to help themselves.

You'll have a full-time job on your hands as long as you want to work. Opportunities are as numerous as they are varied. They will continue to be for years to come, for even at the supply of physical therapists eventually catches up with the demand for them, the nation's expanding health program continues to create far-reaching new demands.

Hospitals—general, orthopedic, mental, or children's—take your pick. All are seriously understaffed. Army and Navy hospitals need P.T.'s. The Veterans Administration alone requires a great number of trained physical therapists, needs them acutely now, will continue to need them for years to come. Industry has a place for them, and physicians, who now employ increasing numbers of physical therapists in their private offices, would employ more if they were available.



This listing touches only the surface of the field. Public health services, private, state, and federal agencies, such as the Children's Bureau of the United States Department of Labor, and the National Foundation for Infantile Paralysis are among the organizations seeking the services of qualified physical therapists.

You'll find priceless satisfaction working in this humanitarian field. You will never make a fortune in money, as the phrase goes, but you won't be purse-poor either. You'll earn between \$150 and \$200 a month on completion of your training, often in addition to your room and board, usually including uniforms and laundry. Positions for more experienced personnel pay \$225 to \$350. Executive and teaching jobs in physical therapy now pay as high as \$4,000 to \$6,000 a year.

Think it over. And, if physical therapy is to be your career, plan your high school and college courses to include the studies that will help you most. Physical therapy schools require laboratory, biological, and physical sciences, so it's obvious you'll have to bear down a little on those high-school science subjects. An outline of suggested preparatory work is offered by the American Physiotherapy Association, 1790 Broadway, New York 19, N. Y.

Choose your school carefully or you may face a future handicap. Accredited hospitals require their personnel to be graduates of approved schools. An up-to-date list of these schools, and a helpfully detailed list booklet, "Physical Therapy—A Service and a Career," can be obtained from the author of this article. Address her at the National Foundation for Infantile Paralysis, 120 Broadway, New York 5, N. Y.

If, after three years of college, you want to specialize in physical therapy and you need financial help, you can apply to the National Foundation for a scholarship that will cover all schooling costs of your final year of training. Because of the critical need for physical therapists, a special fund from contributions to the March of Dimes has been set aside to help capable, promising, and ambitious students train themselves for service in this specialized field. There is no obligation to work in infantile paralysis if you accept a scholarship from the National Foundation. The purpose is to build up a reservoir of trained physical therapists, not to limit them exclusively to polio.

Determine your P.T. aptitude now. Maybe you can't rate yourself a perfect score on each of the skills at present, but that needn't discourage you. Not if you have the will to work. Those skills will grow as you advance in your study. You feel this is the career for you! Then prepare for a happy and remunerative future in physical therapy. Go to it. And good luck!

**Simplicity Sue's**

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Your Name .....  
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the floor. The room was instantly plunged into darkness. Red pushed Kay back into safety and moved forward. But he was too late.

"Get 'em up, all of you," The Sultan's voice rapped out the words. "One move and I shoot."

This is it, Kay thought. The Sultan had them at his mercy now, and he would probably kill them before he made his escape.

Then suddenly footsteps pounded up the stairs. The door was flung open, the light switch clicked, and the room was flooded with brightness. A shot rang out, and a bullet whined over their heads. Kay blinked. Two police officers were busy taking care of the Sultan. They snatched his smoking gun and clamped handcuffs around his wrists.

"What's up, Mac?" one of them demanded, glancing at Cramer who was sprawled out on the floor.

Cramer looked up. "This man broke into my room, threatened me with a gun, searched my property, and when this girl knocked, he bound and held her here, too. I want him arrested."

The officer nodded grimly. "You'd better come down to the station tomorrow morning and present formal charges."

"I'll be there," Cramer agreed. He turned to Kay and Red. "You two might as well come along and see the fun."

"Try and keep me away," Kay breathed. "But please tell us what this is all about."

"I'll tell part of the story now," Cramer answered, "but the rest can wait."

"I'm just a newspaperman on the trail of a scoop," Cramer explained. "When I came back from overseas, I quit the Chicago paper and went to work for one in Washington." He smiled dissemblingly. "That's what the Washington call was all about. He settled back comfortably in this armchair. "There's a phony charity drive sweeping the country, and a lot of nice generous people like Mr. Barlow here in town are getting hoodwinked. My paper wanted me to get the inside dope and break the racket."

"Is that all?" Kay tried to keep the disappointment out of her voice.

"But why did you come here to West Forks, and what has the Sultan got to do with it?" Red wanted to know.

"Well, it seems that wherever the Carnival went, a new local charity drive sprang up in that particular town. It was too consistent to be a coincidence. Obviously the ringleader was connected with the Carnival. So I just followed the Carnival."

"And the Sultan's the ringleader of the phony charity," Red finished for him.

"Is that what you meant when you told the police you'd have new charges to present tomorrow?" Kay put in excitedly.

Cramer stood up suddenly. "Listen," he said, "you two were going to inveigle me into attending a wienie roast. Now can I persuade you in-

Kay swallowed her disappointment in silence as Red looked at Cramer questioningly. "What are we doing here?" he asked. "I thought you said Barlow was O.K., that he'd just fallen for the Sultan's line."

"I did, but I want him to be present at the hearing tomorrow," Cramer opened the car door and stepped out. "Wait for me," he said to the two young people. "I'll only be a minute."

Cramer was true to his word, and a few minutes later he reappeared.

"Did you find out anything more?" she queried.

"Only what I told you," Cramer replied. "Barlow was sold a bill of goods by the Sultan. He thought the charity was a worthy one, and he gave him a lot of money."

"What was he doing at the Carnival today then?" Kay insisted.

"He didn't know the man at the head of the charity drive and the Sultan were one and the same," Cramer explained. "He went to the Carnival because the owner's suspicions were aroused and he wanted to talk to Barlow."

"But you were trailing him there, weren't you?" Red wanted to know.

"So you noticed that, too?" Cramer nodded. "Yes, I was trailing him, and I was watching his house before that. I knew that whoever was the head of the charity organization would contact him. That's how I tracked down the Sultan."

Kay was mentally sorting a score of questions when Cramer pulled up in front of the Hot Shoggo.

"No more mysteries until tomorrow," he proclaimed. "Right now we eat."

Curiously didn't spoil Kay's appetite, but that night she had trouble sleeping. She kept thinking about the missing page from her autograph album, and wondering what it was that Laughton Cramer suspected of the Sultan that was even worse than the phony charity organization.

Early the next morning she was out of bed and dressed and, to the amazement of her family, was the first down to breakfast. Red was nowhere in sight, so Kay mounted her bike and rode to meet him. She caught him as he was sleepily emerging from his own house, munching on a doughnut.

"Come on," she urged. "We've got to get down to the police station."

"Oh, for Pete's sake," Red murmured. "Cramer said to meet him at nine-thirty, and it's only just past nine now."

(Continued on page 52)

## WHEN I GROW UP

By Pat Fenner  
Seventeen Years Old

I'd like to be an engineer  
And build some bridges long.  
I'd like to be an artist,  
Or write a lovely song.

I'd like to be a model,  
Or an actress or a cop—  
It's always been my wish to  
Toss a hoo and holler "STOP!"

I'd like to be a doctor  
And cure folks of their ills.  
I'd like to be a pharmacist  
And make up fancy pills.

I think I'll be a poet  
And work with ink and pen,  
But I'd love to walk a tightrope,  
So here we go again.

I'd like to do some mission work  
And teach the golden rule.  
But I think what I had better do  
Is—graduate from school.

said to drive back to town for some kind of treat?"

Once again the trio set out together, but it was obvious to Kay that Cramer was holding something back. There was the matter of the torn-out autograph, for instance. They stopped to load the bikes into Cramer's car and then headed for town.

"The road certainly looks less spooky now," Red commented.

"I was plenty scared," Kay admitted.

"You had reason to be," Cramer told her soberly. "But not the reason you thought. It's a good thing you escaped the Sultan when he was chasing you in the woods. If my hunch is correct, he's a dangerous criminal."

"What do you mean, Mr. Cramer? Has he done something worse than the charity business?" asked Kay.

Cramer laughed. "I almost walked into that one, didn't I?" he said. "And it's just what I don't want to talk about until tomorrow." They were in town again and Cramer was pulling the car to a stop at the entrance to the Barlow's house.



*"We had a grand time at Linda's party. Imagine taking pictures in the living room at ten o'clock at night! We can't wait to see them!"*

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**Kodak**

# CARNIVAL MYSTERY

(Continued from page 50)

At the police station, Kay jumped off her bike at breakneck speed.

"There's Cramer's car," she announced. "We've probably missed something. Hurry!"

They stumbled up the steps and a policeman directed them to a room where they found Cramer, the Sultan, Mr. Barlow, and the police officer who had appeared at the Mohawk Inn the night before.

"Just in time," Cramer greeted Red and Kay. "I received my phone call from Washington, and the case is sewed up. The charges are murder, and the FBI has the conclusive evidence. There's an agent on his way here now."

Red and Kay stared in horror as Cramer went on to explain the case and how he had got mixed up in it. Everyone listened respectfully. Only the Sultan gazed sullenly into space.

Several weeks ago, Cramer told them, the Washington newspaper by which he was recently employed had received a letter from the handwriting analyst at the Carnival. The letter claimed that someone in the Carnival was involved in a phony charity racket, and enclosed a memorandum issued by one of the ring-leaders and signed by someone called "Omar Westover."

"But what about this murder charge?" put in the police officer.

"I'm coming to that," Cramer inclined his head. "We got in touch with the FBI then, but it was out of their province. So we decided to go ahead with the investigation, and the story was assigned to me. In the meantime, the handwriting analyst was found murdered. Among his possessions was a threatening letter in the same handwriting as Omar Westover's signature."

"Is that why you visited the handwriting analyst's booth at the Carnival?" Kay interrupted.

Cramer nodded. "Right you are. I thought I might pick up some new clues. But the fellow there didn't know a thing, except that his predecessor had been murdered."

"Did you find Omar Westover?" Red asked impatiently.

Again Cramer nodded. "Yes, but I wasn't sure until this morning. The Sultan is Omar Westover. The FBI figured that out. But

they couldn't handle the case until the Carnival had crossed the state line."

"But how did they figure it out?" Mr. Barlow asked.

"It was easy, largely thanks to this young lady here," Cramer smiled at Kay, who was sitting on the edge of her chair. "My paper had turned over to the FBI the memorandum sent us by the handwriting analyst. The local police had sent them the threatening letter after the murder. I suspected the Sultan, because of his visits to Mr. Barlow. He was the only caller there who wasn't a local citizen, and I saw him come away once with a wad of greenbacks. But I needed proof. Miss Bruce provided that."

Kay jumped to her feet. "The autograph!" she exclaimed. "That's why you took it out of my album."

"Exactly," Cramer agreed. "It looked to me like Omar Westover's handwriting, and things began to click in my head. I sent the autograph by plane to the FBI in Washington, had it checked, and this morning they phoned a confirmation."

"That's why you lied about having a lecture last night then," Red figured slowly, almost to himself. "You

wanted to get away quickly."

"And get that signature on the plane," Cramer finished up. He turned to the Sultan. "So this is our man beyond the shadow of a doubt. Maybe our crystal-gazing friend will now oblige us with the rest of the story."

For a moment the Sultan's gaze darted from one to the other. He eyed the door shyly, but the police officer's hand slid toward his gun and the Sultan slumped back in his chair.

"When I saw the autograph missing from the kid's book, I knew something was up," he muttered sullenly. "I broke into Cramer's room with the idea of getting it back." He drew a deep breath.

"Funny," he continued. "I had a hunch someone was on my trail, only I figured maybe it was Barlow." He gestured toward Kay and Red. "These kids even surprised me once, listening in on one of Barlow's telephone conversations. And from the looks of things, they've been snooping around ever since."

Kay glanced at him scornfully, then turned back to Cramer. "He did kill the handwriting analyst then?"

"Yes, he did," Cramer said. "When the threatening letter didn't stop the handwriting analyst from investigating personally, the Sultan bumped him off."

"That letter," the Sultan growled. "If I could have found that, you never would have been able to pin this on me."

"Through with him, sir?" the police officer asked Cramer, as he fingered a pair of shiny handcuffs.

"For the time being," Cramer assented. "The FBI agent will want to take over from here. He'll probably arrive this afternoon. Until then, the local police will take charge of the situation."

Cramer turned to Kay and Red, the friendly smile of their Carnival companion evident again. "Your sleuthing certainly simplified matters. But you'd better not make a habit of it. It's dangerous."

Kay whistled softly. "From here on in, I'll stick to reading mystery stories." Red's eyes on her were quizzical. "At least until the next time," she finished impishly.

THE END



"What'll I do? She gave me a quarter to leave and he gave me one to stay!"



# NEW! BOOK OF ARTHUR MURRAY dancing lessons

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This dance book is offered by Wheaties, those crisp tasty whole wheat flakes. Try Wheaties as breakfast tomorrow. They're second-helping good.

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Address your envelope to *Wheaties Library of Sports*, Dept. 377, 825 Marquette Ave., Minneapolis 2, Minnesota. Enclose one Wheaties box-top and 10¢—together with your own name and address printed clearly. Send today for this new Arthur Murray book, "Let's Dance!" Add to your pleasure in dancing.



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**O**H, to be a model, now that the fashions for teens are the talk of the times! Joining your local **CALLING ALL GIRLS** Club is an important first step on the way toward becoming a model in a **CALLING ALL GIRLS** fashion show—and you might even get a chance to pose for fashion photos to appear in some future issue of **CALLING ALL GIRLS**. It's happened to lots of **CALLING ALL GIRLS** Club members. For instance, fashion editor Nancy Pepper flew to San Francisco recently to select two members of the Hale Bros. **CALLING ALL GIRLS** Club for some photographs of California fashions. Then on to Los Angeles to select two models from among the Hi-Style Scouts. You'll be seeing them in the February issue. On the March cover you'll see the lucky teen who won the **CALLING ALL GIRLS** Cover Girl contest conducted by the Hecht Co., Headquarters in

# CALLING ALL GIRLS CLUB NEWS

Washington, D. C. And you'll also see the winners of a model contest conducted by Famous Barr, our St. Louis Headquarters, posing in some St. Louis spring fashions. Mr. Powers and Mr. Conover, please note!

Club members get a chance to do their stuff over the radio, too. Down in Fort Worth, Texas, all the models in the Monnig's fashion show were invited to appear on a special broadcast. At Adler's, Kansas City, Nancy conducted a meeting of the store's **CALLING ALL GIRLS** Club right over the airwaves, and in Rochester, N. Y., she introduced the president

of the Edward's **CALLING ALL GIRLS** Club on a special radio broadcast.

If you live near enough to an Official Headquarters Store (check the list on page 66) to become a member, fine and dandy. And for all you lucky gals who can beg, borrow, or

steal some listening time, there's the **CALLING ALL GIRLS** radio show sponsored by many Official Headquarters Stores which gives out with gobs of fun, fashion tips, the songs of sweonderful Dick Brown, and interviews with top-ranking guest stars.

So you're not that lucky, and there's no Official Headquarters Store near you? There's still hope. Write to Linda Allen, National Director, **CALLING ALL GIRLS** Club of the Air, 52 Vanderbilt Ave., New York 17, N. Y. and give her the name of your favorite center for teen-age fashions. She may be able to do something about it.



Dream formulas and lovely date dresses line up at the first **Calling All Girls** show at Monnig's, Headquarters in Fort Worth, Tex. Nancy Pepper flew down for the big occasion.



At Crowley Milner, Detroit Headquarters, **Calling All Girls** Club members put on a winter fashion show. Each letter of Nancy Pepper's name stands for a leading fashion feature.



Left—A little while ago he was doing a job as Major Lenny Ross, but that's all over now. He's back home, majoring in the songs you love to hear, and when he was guest star on the **Calling All Girls** radio program recently, wasn't he something?

Right—Did we say glamorous guest stars? Well, see what we mean? Lucille Ball is one of Hollywood's gobs-of-glamour gals, and Jerry Isherewsky was almost speechless with awe when he belle Ball appeared on the **Calling All Girls** radio program.

## CALLING ALL DEAL-TWISTERS!

Are you listening? How do you like the **Calling All Girls** radio show? We're been talking to you over the airwaves—here's your chance to talk back. Tell us what you like about the program, and if there's something you want changed, tell us that, too. Your comments will help us make it an even better show.

Address your letters to **Calling All Girls** Club, 52 Vanderbilt Avenue, New York 17, N. Y.





These ladies do right well with their "pleadies" at the Calling All Girls show held by D. H. Maloney Co. in New Orleans. It's such members Barbara Tate and Jeanne Ferris who are the models.



Nancy Popper calls Los Angeles, Calif., Hi Style Scouts together in the dressing room of Junior Miss, Los Angeles manufacturer, to pick styles for the February CAG.

Releas—The Fashion Board of Harry S. Marchant, Inc., Madison, Wis., discusses CAG Club things. Left to right: standing, Violet Jacobick, Eleanor Jackson, Jackie Glenderson, Betty Butler, Seated, Lucy Bell Schberg, Barbara Jones.



## Are you in the know?



### How can you leave at your dating deadline?

- ☐ Tell the crowd God exists
- ☐ Say you need your beauty sleep
- ☐ Mention an early A. M. appointment

Forty-two is such sweet sorrow when you're the gal who must break it up. You're also the gal who must face the family

so don't hesitate. Mention an early morning appointment. It's the smooth way to exit at your earliest hour. At "dinner" time, excuses for sudden fare calls for Kotex. That's because Kotex has that perfect end that doesn't show... that prevents revealing outlines. Yes, with Kotex you're passed at any party... a sensation from the word go!



### Do you think a thank-you note should be—

- ☐ A formal acknowledgment
- ☐ Brief but "personalized"
- ☐ An easy on gratitude

When sending thanks by mail, you needn't be stiff, or wordy or witty. Make your thank-you brief, but warm with that personal touch that's your "Why let 'duty note" say you? Whying them can be so simple. Likewise, why be needled by problem-day worry—when Kotex can give you peace of mind? The exclusive safety center of Kotex means extra protection against accidents. And you'll say "thanks" for that dependance in each Kotex cuplin!



### After making an introduction, then what?

- ☐ Follow through
- ☐ Let them take it from there
- ☐ Start telling for talk's sake

Space your friends the peace that distresses—after they've said "How do you do?" Follow through! Drop a word about Jan's pet bunny or Jane's real passion for the bamba. It gives them the perch for conversation, just then at ease. To be at ease on "trying" days, let Kotex introduce you to real comfort, dreamy softness that is steady this side of heaven! For Kotex is made to stay soft while working. You get lasting comfort... more peace per hour!



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than all other sanitary napkins

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## MAYOR MARTIN'S DAUGHTER

(Continued from page 28)

wake up with a start, and at first she didn't know where she was. Of course, she thought. There was an accident with the sleigh and we came here to this cabin in the wilderness. But what was it that had awakened her? The man who'd been there before! He must have come back! She lay still, listening to Peggy's regular breathing. Then she heard it again, a slow, high whine like a violin.

Connie sat up like a shot. "Peggy," she called softly, shaking her friend roughly. "Peggy, listen."

"What's the matter?" Peggy rolled over. "What is it? What's happened?"

"Listen. That music." Connie clutched the bedclothes tightly.

"What music?" Peggy cocked her head to one side and listened intently. "I don't hear a thing, Connie. It was probably just the wind through the trees." She yawned and leaned back against the pillow. "Go on back to sleep, Connie."

"I could have sworn it was music," Connie murmured, smuggling down obediently beneath the blanket. She closed her eyes. When she opened them again, bright sunlight was streaming in through the window.

"Hey! Connie! Peggy!" Something hit the side of the cabin with a bang.

Connie leaped out of bed with Peggy at her heels. The two girls padded to the window and blinked sleepily out at the boys. It had stopped snowing, and for miles around, the earth was one wide expanse of whiteness.

Cap tossed a half-finished snowball over his shoulder. "It's about time you came to," he said disgustedly. "Stub and I have been back to the road already."

"Any sign of a rescue party?" Peggy asked eagerly.

"Yes, but they seem to have come and gone." Stub's answer was casual. "Some joker removed the map and pushed the sleigh back out of sight behind the trees."

"What!" Connie's nails dug into the window sill. "Who?"

"If we knew the answer to that one . . . Stub left the rest unsaid and turned away. "Hurry up and get dressed, Shorty's limping around, making

breakfast. Boy! Are we starved!"

Even Shorty was worried now. "Nobody came back last night. Maybe Mr. X knew we were here." He shook his head, a puzzled frown on his face. "That rescue crew should have reached here by now."

"They couldn't find us, remember? Maybe Mr. X doesn't want them ever to find us." Cap figured. "Maybe he moved the sleigh and took the map away so they couldn't."

"He's probably got his eye on the cabin right now," Stub concluded miserably.

Peggy's fork, piled with scrambled eggs, shook in midair. "What are we going to do?" she whispered in a trembling voice.

Connie lifted her head. "Listen, somebody's coming."

Everybody stopped eating. The sound of horses' hoofs could be heard distinctly, coming closer and closer. It wouldn't be a rescue party, Connie reasoned to herself; they'd be shouting and calling out. Now the hoofs were slowing down, stopping outside the cabin. Instinctively Cap reached for his knife, and Connie had to fight down a hysterical desire to laugh. For the knife was completely covered with butter. Then the door was flung open, and a woman stood on the threshold. For a long moment, she stared at

them. Slowly the color faded out of her cheeks until her face looked dead white against her tailored black skirt.

Shorty was the first to rise to the occasion. "Won't you join the party?"

"Thank you." The woman advanced into the room. Gradually the color seeped back into her face as Shorty explained their presence there. But her large gray eyes moved nervously around. She seemed to be searching for something.

Perhaps that was why Connie didn't believe her story about finding the cabin quite by accident the week before and stocking it for a week-end skiing party. Even when she helped them clear the dishes away and offered to drive them home, those restless gray eyes never stopped probing.

Connie was the last one to climb into the woman's sleigh. She baited out of the cabin and wedged herself onto the wooden seat between Cap and Stub.

"Got a pencil?" she whispered in Cap's ear.

Cap dug out one he'd found in the cabin and watched her curiously as she scribbled on a piece of crumpled paper. "What's the big idea?" he wanted to know after a while.

Connie put her finger to his lips. "Shh, I'll tell you later."

But later things began happening too fast for explanations. Most of Central City was gathered at the sleigh shed and Mayor Martin was getting ready to lead a third rescue party when Connie and her pals arrived. Shorty was packed off to a doctor, and Mayor Martin bundled his errand charges into the car to drive them home.

"Somebody must have cleared the road to get by," Mayor Martin figured when he heard about the sleigh and the map. "Except for that, we'd have found you right off. We were all worried sick. That violinist's disappearance made us doubly jittery."

Connie hopped on his words. "What violinist, Dad?"

Mayor Martin smiled. "It's a new mystery for you, Connie, all right. Big headline." He jerked his head toward the rear.



"Heaven! Unless a man turns up soon I'm going to wind up being an intellectual!"



"The paper's back there somewhere." "Read it, Stub," Connie demanded in a tense voice.

"O.K.," Stub spread the paper out on his lap. "Well-known violinist disappears mysteriously in middle of concert tour. Don Caprice in highly nervous state, conductor of orchestra reports. Suggests breakdown. Search narrowed to area around Central City. Don Caprice to have introduced new concerto in Boston next week. Every copy of concerto missing." Stub let the paper fall to the floor.

"That's very peculiar," remarked Peggy, her brown eyes serious.

"It's more than peculiar," Connie insisted several hours later when the gang gathered at her house after lunch, "particularly since I'm convinced I heard violin music in the middle of last night. It might have been a signal for help."

"For Pete's sake, Connie!" Cap groaned. "Won't you ever grow up? You're supposed to be a year older today."

"I see no connection between the cabin and the violinist," Stub declared firmly.

"O.K., smarty," Peggy produced a soiled, wrinkled piece of paper. "Then what about this? I stuck it in my pocket without thinking when I put my mittens on this morning. I'd stuffed one of them last night to help dry it. It's a program from a concert given in Chicago Friday night, and Don Caprice was the soloist." She settled back triumphantly.

Cap was properly impressed. "You girls win," he agreed mockly when he'd examined the program. "Where to? The police?"

Connie played thoughtfully with a lock of red hair. "We might go see that woman who owns the cabin—Mrs. Tom Wilder. She might have a lead for us."

It was easy to find Mrs. Wilder's address in the telephone book. And, after a short bus ride, they were ushered into her modest living room by a trimly uniformed maid, and asked to wait. Connie fidgeted on the edge of the sofa beside Cap and hoped that their hostess wouldn't think them noisy or crazy or both.

"So we meet again, I see." It was the lady of the black and white suit who had driven them home that morning, but now she was wearing a bright flowered housecoat and her hair fell in soft brown waves about her face. "I didn't think you knew who I was."

"We didn't," Peggy began bluntly. "That is—I thought you said. . ."

Cap came to her rescue and to the point. "We found this program in your cabin, Mrs. Wilder. We thought it might have some connection with the disappearance of Don Caprice."

Mrs. Wilder's lips tightened as she read the program. When she looked up again, her smile was stiff and strained. "I went to the concert in Chicago Friday. I might have dropped it in the cabin, I suppose."

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Is that what you wanted to find out?"

"Not exactly," Stub remarked dryly.

Connie gazed hard and long into the woman's gray eyes. Was it fear or anger that hovered there now, she wondered. "You don't mind, of course, if we just run out and have another look, do you?" she asked politely.

"But I do mind," Pansy sounded in Mrs. Wilder's voice. She caught her lower lip between her teeth. "That is," she went on more calmly, "you might get lost."

"Oh no, we wouldn't," Connie assured her. She drew a sheet of paper from her purse and held it up. "On the way home with you, I kept a map of the route."

Even Connie was unprepared for what happened next. Mrs. Wilder seemed suddenly hypnotized by the map. Swiftly she crossed the room to the sofa and snatched it from Connie's outstretched hand. Then she carried it to the window and held it up to the light. When she turned around, there was no mistaking the look in her gray eyes. She was almost pleading with them.

"Where did you find this?" Her voice shook.

"In the cabin some place. I don't remember where exactly. I grabbed it in a hurry on the way out to your sleigh."

"I've changed my mind," Mrs. Wilder seemed to be trembling all over. "I'll slip into some clothes and drive you out to the cabin immediately."

All the way along the road that led to the cabin, Connie's mind turned over and over the events of the past twenty-four hours. But they didn't add up to anything. Impatiently Connie turned to her friends, but their faces were as perplexed as her own. Peggy was squinting up at the sky as if she expected an answer to be etched on a cloud. Stub was tugging bewilderedly at his ear. Cap was alternately scratching his head and shaking it. As for Mrs. Wilder, she sat straight up in the driver's seat, never saying a word and using her whip frequently. For all anybody knew, she might be leading them directly into a trap.

In spite of her warm clothing, Connie felt cold shivers shooting up from the base of her spine. If Mrs. Wilder were responsible for the violinist's disappearance, she undoubtedly had accomplices. Four high-school kids,

no matter how courageous, would have a slim chance against hardened criminals.

The sleigh slid into the clearing outside the cabin. Mrs. Wilder pulled on the reins, then jumped to the ground. Connie and the others tumbled out after her and followed her to the door. She pulled it open, and a dark-haired man who was sitting at the table sprang to his feet, upsetting a pile of musical scores. Connie herched back against Cap. His arm steadied her.

Mrs. Wilder strode over to the man. "They got this in the cabin, Don." She waved Connie's map in his face.

"Where?" His voice was low and tense.

At a glance from Mrs. Wilder, Connie walked slowly into the center of the room. She hesitated, looking back. Cap and Peggy and Stub smiled encouragingly. Connie moved on, over to the fireplace.

"I was standing here," she muttered to herself, "and I . . ." She stopped. Her heart was pounding. Out of the corner of her eye, Connie caught a glimpse of Mrs. Wilder, her lips parted, her gray eyes staring. Connie swallowed hard. Her hand shot upward, past the mantelpiece to the dusty, gilt-edged mirror above it. "Now I know," she cried excitedly. "It was right here." She reached behind the mirror and pulled out a sheaf of papers.

Mrs. Wilder and the dark-haired man hurriedly crossed the room, grabbed the sheaf, and leaped through it quickly.

"That's it!" the man shouted. "That's the concerto. Now we have proof."

Mrs. Wilder seized Connie's hand. "I'll never stop thanking you," she

whispered, tears shining in her gray eyes. "Never!"

It was the man, Don Caprice, who explained everything. Everyone sat crosslegged around the fireplace while he talked.

He and Tom Wilder, he told them, were buddies during the war. After Tom was killed, Don made up his mind that when he returned to the States he would look up Tom's wife and find the concerto Tom had composed back home and had told him about so often. But Don, too, was wounded. Then came one concert tour after another. During this last one, he was asked to introduce an original concerto, composed by one of the members of the orchestra. He recognized the theme immediately. It was Tom's. The false composer had known Tom, too, and had obviously stolen Tom's work.

"I tried to convince the orchestra conductor of the plagiarism," he said, "but I had no proof. He tagged me as a mental case and let it go at that."

"So Don came to me," Mrs. Wilder put in, "and in desperation we cooked up his disappearance and the disappearance of every copy of the concerto. It was the only way to stop the introduction of the concerto."

"Mrs. Wilder was sure the original copy of the concerto was somewhere in the cabin," Don Caprice went on. "Your arrival, which proved so fortunate, interrupted my search and was the last thing we wanted. That's why I pushed the cutter behind the trees and removed the map. Luckily I was walking near the road when your accident occurred." He grinned. "I spent the night in a cave not far away. Err, it was cold down there. I tried playing the violin to scare you away, but my fingers got too stiff."

Then Connie did hear violin music that night," Peggy gasped, fascinated. "But that map she drew on the way home . . ." Peggy turned to Mrs. Wilder. "How did you know?"

"It was on the back of a sheet of the score we wanted," Mrs. Wilder held the map up so everybody could see it. "Then I knew that you'd found the concerto here."

"Well, what do you know?" Stub gazed admiringly at Connie. "Shorty was right. She does have a head on her shoulders, after all."

Cap looked at Connie. "A pretty head, too," he said, smiling at her, "with plenty of gray matter inside."



"I wish you'd stop leading, Goodtime!"

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A black and white illustration of a man, a woman, and a child. The man is standing in the center, wearing a dark suit and a white shirt with a bow tie. He has a surprised or excited expression. To his right, a woman is seated, wearing a light-colored dress with a dark collar and a dark hat. She is looking towards the man. In the foreground, a small child is lying on the floor, looking up at the man. The background is simple, with a few lines suggesting a room.

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## RECORD RATERS

**Abstract**

**T**HIS has been an exciting part of the year. Songwriters and recording companies have come through with the cream of Tin Pan Alley. It was difficult to choose the best records, for there are so many these days, but watch these:

Music by Alce Wilbur Conducted by Frank Bruner.—Columbia Masterworks. Air for Oboe and Air for Bassoon. Air for Flute and Air for English Horn. Air for Trombone and Clarinet. Air for Trumpet and Trombone. Air for Violin and Viola. Air for Cello and Double Bass. Air for Piano. Air for Organ. Air for Harp. Air for Strings. Air for Percussion. Leave it to our Friends! But don't let those titles scare you. Here is a musical album of three ten-inch records which will occur very rarely in recording history, for carry a note compass Finnish's vocal line. The voice will now be known as The Voice.



Blumstein's had his mind set on a congressional's bid, and here he was his chance.

When the seven men heard some of Mr. Wilshire's musical arrangements and original compositions, he was so impressed he asked Calabrese if he would change his tune to serious music. Also in a few more, and to jazz them, he is a long-haul. His reason in these new masterpieces is a picture of the classical and unconventional, it deals with dance rhythms as Bach or Mozart might have done them. All are highly individual and feature modern instruments.

It will be worth your while to save your pennies for this featured history-making album. The Datsun does amazingly well with this modern, woodshed take-off.

**True Tower:** Clara Hagan, vocalist with the new, seasonal Johnny Rutwell congregation, is known to friends as Mrs. Rutwell.

Margaret Whiting and Jerry Gray's Orchestras—(Capital) *Piano and For You* For Mr. Emerson Ware, Ray, here, all you Margaret Whiting fans (club members) Here is a record for your books! Call the members together to listen to the wonderful job Margaret does in putting *Piano*. She makes the song almost sing itself. *Piano* is a lovely tune with lilting lyrics, set in a lovely arrangement, with solid support by Jerry Gray's fine orchestra.

The Emperor, For You, For Me, Forever More, is a fair tune helped along considerably by La Whiting's dashing voice. Nevertheless, this song will haunt you, you'll find yourself humming it until you'll want to change the needle.



Dr. Tom IV. Margaret Whiting's favorite keep-appears are her sister, Eastern Whiting and Peggy Ann Gorman who are keep-appears, and are now playing together in "Howe Sweet Household."

**Ring Crosby and Jacobs Hitts—**  
(Dance) Laidly and Where My Caravan  
Has Strayed. Ring has the unique pleasure  
of being able to choose his partner. Pres-  
umably, he has sung with the Andrews  
Sisters, Eddie Heywood, Bob Hope, and Connee  
Rowland. But this combination of Astoria's  
most popular singer with Jacob Hitts, one  
of America's most popular violin virtuosi,  
is a new thing. The "Dance before the  
fire" and "Laidly, Where My Caravan Has  
Strayed" are a number one of all songs, and  
may not know it by name. Mr. Hitts be-  
lieves in the violin as only he can.

Where My Caravan Was Kept is another beautiful composition, given a magnificent treatment by both these beloved entertainers.

Be sure to hear this disc, but be in the mood of revelry when you do. Definitely a collector's item.

**Benny Goodman and Orchestra—**  
(Columbia) *Five Steps and I Don't Know Enough About You.* You don't have to be a weatherman or a meteorologist to predict that there are Elmer Shores ahead. More hands have recorded this tune than almost any other song, but the leader in the field is Benny Goodman. Art Ladd, that tall, handsome vocalist, has put a rhythmic bite in this song. Benny's clear, sharp range sits in the background to make that a catchy melody.

Finally here's a band that can give Peggy Lee's "I Don't Know Enough About You" a good orchestral arrangement. And Mr. Land, that gorgeous bank of vocal chords, makes this a smooth spinner on any phonograph.

**Music Business** Eliot Lawrence's pop is Easy, Lee Brown, the creator and organizer of the Horn and Hardart Children's Hour, which has been on the air continuously for nineteen years.

**Yankee Doodle and Orchestra.**—(Film.) Aren't You Kind of Glad We End and Changing My Tune. As usual, Yankee Doodle takes a plaintive, pleasant ballad and spins it into a swell vocal plotter. Dusted with Ditty Norton, the melody gives forth with merry arrangements of two good melodies from one of Hollywood's latest, "The Shagging Miss Pigmy. Such airs are lyrical and jumpy, a valuable addition to most barbershop collections.

OTHER RECOMMENDED RECORDS:

\*The stars mark the recommended dose. [www.purina.com](http://www.purina.com) tells you how much to feed.

Drink Shore—(Columbia)\*You Keep  
Coming Back Like a Song and The Way  
That the Wind Blows Tonight

**Billy Eckstine—(National)** "You Got To Pass Your House to Get to My Room and It Ain't Like That No More."

**King Cole Trio—(Capitol) \*For Sentimental Reasons and The Best Man**

Abstract: *Chrysomelids* (Coleoptera: Chrysomelidae) are the most diverse group of beetles in the world. They are also one of the most important groups of insects in agriculture, as many species are pests of crops and ornamental plants. The aim of this study was to identify the chrysomelid species found in the state of Rio de Janeiro, Brazil. A total of 12 species were identified, belonging to 10 genera and 5 subfamilies. The most common species were *Chrysomelids* (Coleoptera: Chrysomelidae) are the most diverse group of beetles in the world. They are also one of the most important groups of insects in agriculture, as many species are pests of crops and ornamental plants. The aim of this study was to identify the chrysomelid species found in the state of Rio de Janeiro, Brazil. A total of 12 species were identified, belonging to 10 genera and 5 subfamilies. The most common species were *Chrysomelids* (Coleoptera: Chrysomelidae) are the most diverse group of beetles in the world. They are also one of the most important groups of insects in agriculture, as many species are pests of crops and ornamental plants. The aim of this study was to identify the chrysomelid species found in the state of Rio de Janeiro, Brazil. A total of 12 species were identified, belonging to 10 genera and 5 subfamilies. The most common species were

It is also possible that Sally doesn't realize that times and conditions, tastes and ideas are bound to change, that she may be going through a perfectly natural and healthy period of trying her wings in new, different ways. Perhaps right now choosing clothes or planning new hair-dos can be pushed into the background for a while—although Sally's good sense will continue to make her see to it that she's well-groomed and pleasant to look at and be with. She need not push herself so hard. She can relax a bit, give her body time to grow and her thoughts a chance to jell. She needn't be self-conscious about being different than she was. Of course she's different; so is everyone else. That's how we grow.

The teen years are wonderful and terrible! Sometimes a girl seems to be up in the clouds and then again she's all the way down at the bottom of the sea. But, again, all this is part of growing up. Teen-agers must guard their health (without thinking about it all the time, of course), use their heads, and give their feelings a chance to find expression through work, fun, and friendships so that in the years ahead they will be ready to take their full share of responsibility as mature people.

There are very few teen-agers in this town and it takes all of us to have a good time. But in our group are two very quarrelsome girls. My two chums and I would like to know what to do to help peace in the group.—Frances M., aged 14, Alberta.


Is it true that it always "takes all to have a good time"? Cooperation and friendliness all around make for better spirit and a larger number of really good friendships, but there are occasions when all of us—young or old—manage pretty well with small groups. We also have larger circles of acquaintances or more casual friends.

Then there's the matter of labels.

**AIRING** problems usually brings comfort and practical suggestions. Won't you write and tell Alice Ruth Grayson what's on your mind? If you sign your complete name and address (they won't be printed), and state your age, a personal reply will be sent you—unless, of course, your problem or one just like yours is answered in this department. Write to Mrs. Grayson, Calling All Girls, 52 Vanderbilt Avenue, New York 17, N. Y.

How easy it is for us to "lose them! Actually the two girls may often be "very quarrelsome," or seem to be, but if Frances and her two pals will watch more carefully they are likely to discover that at certain times the "disagreeable" girls are only trying to achieve self-confidence. They want to feel surer than they do that they are liked, wanted; and, not feeling so sure, perhaps they don't know what to do or how to act to win approval and recognition. They seem to be successful in getting the attention and interest of their classmates by acting as they do now; but what if they could find out that they may become more popular, more sincerely liked and admired at times when their nicer qualities show more plainly? Couldn't their energies be harnessed more usefully? Could they be given jobs, real responsibilities? How about some praise and encouragement when they have their moments or hours of being generous, pleasant, kind, and thoughtful? Frances and her special friends might ask themselves if they are perfect, if they may not expect too much of others.

A fine group of girls and boys should be able to work out good community standards. Planning things to do together should make for more fun and less fuss.



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# WILL THE CLASS PLEASE COME TO ORDER?

(Continued from page 32)

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your cud of gum, stargaze out of the window with a lost-to-the-world and rather stupid expression on your face, or bring out for public inspection your braider routine of hair-combing and making-up. You'd never want anyone to know you'd even consider cheating—and we hope you wouldn't consider it, even privately, either. When you do these things in class, when you let the barriers of your good training slip down, you'll find that you are exposing yourself in a most unbecoming light.

That's why there are rules about classroom behavior. They're not just pulled out of a hat to harass you. They're not thought up solely to preserve peace and order in the classroom but also to help you maintain the kind of standards you really want to maintain. They help you to mold the good habits you want to own into such hard and fast shape that they'll be with you for always, without your having to worry about them any more.

You may only kid yourself when you think your traits of personality are lost in the protective coloring of your classmates, but some personalities actually do become lost, the teacher's among them. Too often she is considered a machine in the factory of education and treated as such rather than as a human being. We're sure you wouldn't interrupt an older friend of the family's when she's talking or wave your hand frantically in front of her face. But sometimes the teacher has to take these indignities. And if you promised to do a chore for a friend, you'd be embarrassed to fall down on the job. You should be equally embarrassed to show up in class unprepared, without your chore done. Of course, life does gang up occasionally, and lessons just aren't prepared. Then the courteous thing is to explain before class just why you aren't quite on the beam that day. In that way you show consideration for the teacher's time and give her the comfortable sense of being taken seriously. You know how inquired

you feel when someone tries to put something over on you. That's just the way the teacher feels when she realizes that one of her pupils is trying to bluff or cheat in her classroom.

Public property has always been the butt of public destruction, probably because the owner is anonymous. It would never occur to you to scribble in a book you've borrowed from a friend, or to draw pictures on the cover. But school-books and desks are borrowed even though the

"friend" who lent them is a little obscure. The school property is lent to you for your own good keeping. It should bear evidence of care when it is returned.

When class is dismissed and you head for the halls or the school yard with the feeling of being free from supervision, yes, you're on your own. Is it your own best? If you've ever been mowed down by a galloping herd, you probably didn't describe the herd as the epitome of good manners. There's no curfew on fun, laughter, and a general sense of well-being. There should be a curfew against letting such fine pleasure go to the point that it becomes a nuisance to others. When you feel like sprinting for freedom, hold down to a mental spring so you don't endanger the persons and belongings of others. And of course it's not much better to be a road hog the other way, either, by sauntering along arm in arm four abreast so no one can pass. It's polite to apologize for any bumping or blocking, but it's a back-handed politeness. It would be better to avoid the error in the first place.

In the school grounds and in assembly you have not only your own prestige but that of your school to uphold. Remember the little drops of water and little grains of sand business? That's you in the crowd. Though you may feel your own inattention to details or sloppiness of behavior will be lost in the rush, they do contribute to the whole picture. And the whole colors you—as you notice when you hear yourself referred to as one of the X High School gang.

You may feel it would be a little stilted to maintain the manners of a formal party at school. But could it be that these manners are stilted because they aren't practiced enough? You don't have to stop and think before every move about what the books say you should do in situation A or B. You should try to transpose yourself so that you think what it would be like to be on the receiving end of your own actions. In other words, you'll want to give everyone a fair chance by being considerate, friendly, and thoughtful. The attitude will work backward and forward. It will encourage others to consider you, your comfort and wants.

Manners should not take a vacation when the school bell rings but should always be in evidence. They should go to school with you, like Mary's little lamb, who, you may remember, made everyone very happy by his presence.



**MARCH OF DIMES**  
JANUARY 1951

# SEE HERE— ROBERT WALKER!

(Continued from page 11)

that finished the "bad boy" business then and there. When Bob was graduated with top honors, he was president of his class, president of the Dramatic Club and the Literary Society, and an officer in the school band. Besides, he had won two scholarships to the Pasadena Community Playhouse. And his aunt was so pleased with the new Bob that she offered to see him through the American Academy of Dramatic Arts in New York.

Even with excellent dramatic training behind him, it wasn't easy to crash the stage. The best Bob could manage at first was a bit part in the Cherry Lane Theatre in Greenwich Village, where he earned fifty cents a performance. He lived in a cooperative lodge on the ten dollars a week contributed by one of his brothers, and haunted the booking offices without much luck.

Finally came a chance in radio, and Bob was a "voice" on a number of dramatic programs until one day one of the other actors made that classic observation, "You know, you ought to be in pictures." Only this fellow didn't stop with the compliment, he knew people who knew people—and the next thing, Bob Walker was rushing off to meet some of those people and take a screen test for the part of the young sailor in "Nathan."

Bob made such a sympathetic, real character of the eighteen-year-old Purckett in the Metro-Goldwyn-Mayer picture that he was immediately signed for a part in "Madame Curie." But (though the Army turned him down because of his eyes) it was as a G.I. Joe that Bob made his biggest hit. Remember "See Here, Private Hargrove" and its sequel, "What Next, Corporal Hargrove?" Remember "Thirty Seconds Over Tokyo" and "The Clock"?

Now he's starting in something quite different, the Technicolor musical, "Till the Clouds Roll By," which tells the life story of one of Bob's favorite composers, Jerome Kern. It's a pretty impressive cast, including such stars as Judy Garland, June Allyson, Lucille Bremer, and the two Vans, Johnson and Riffin.

Bob is six feet tall, has brown hair and blue eyes, and is a little on the shy side. He likes to beat a trap drum, play tennis and golf, swim, ride a motorcycle, and he drinks milk like mad, trying to put on weight. Reading is one of his favorite hobbies, and collecting early American furniture is another. Not so long ago he became interested in interior decorating, and decided to make over his new apartment. Once in a while he likes to go to a prize fight, but night clubs—no thanks. He hasn't the time, and even if he did—well, Bob kind of likes his books and the out-of-doors best.

# TRUE OR FALSE?



## Thumbs down on dance dates

certain days of the month!

**FALSE.** Dancing is strictly okay—just remember to take it easy! Even the most dashing creature "sit it out" once in a while!

This, and other "do's" and "don't's" for those days, are discussed in the interesting pages of "Growing Up and Liking It."

Every smart chick should read this informative, illustrated booklet on the how and why of menstruation. It's criss-jammed with smooth hints to help keep you serene *every day* of the month.

Moderns will send you a **FREE** copy—if you send the coupon below!

# TRUE OR FALSE?

**Only** can be dairy every day of the month

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**TRUE.** Thanks to Moderns' triple-proved deodorant, you can guard

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Please send me, in plain wrapper, a **FREE** copy of "Growing Up and Liking It."

Name

Address

City

State  Age





## SUNDAY-BEST SAUCES

(Continued from page 29)

The girls bought and brought home the ice cream (it's cheaper in bulk 'cause it goes further). They rotated houses so they wouldn't get in people's hair—and they chipped in on the sugar, checking first with their mothers on the state of the ration. And boned up on cookbook recipes. It took research, but here are some of their pet finds.

### Chocolate Fudge Sauce

This is really nothing but thin fudge. Put into your saucepan 2 cups of sugar, a pinch of salt, 2 squares of unsweetened chocolate,  $\frac{1}{4}$  cup of milk, and 1 tablespoon of butter. Heat this mixture slowly, stirring constantly till the sugar is dissolved, the chocolate melted, and the mixture ready to boil. Then cover and let it boil for 2 minutes. Uncover and keep it at a slow boil till a couple of drops in a cup of cold water form a very soft ball when you gather them together with your fingers (or until the heat reaches 230° on the candy thermometer). It's a good idea to go on stirring during this boiling—perhaps not constantly but pretty often. The milk and chocolate make a combination that sticks and burns much more easily than most syrups. Now take it off the fire, let it cool a little, add  $\frac{1}{2}$  teaspoon of vanilla, and beat it until the sauce shows signs of thickening. This will give about 2 cups of sauce which can be served hot or stored in the icebox and used another day. If you serve it hot after it's been chilled, reheat the sauce slowly.

### Caramel Fudge Sauce

Make your caramel by melting  $1\frac{1}{2}$  cups of sugar in a heavy frying pan over low heat and letting it cook till it is golden brown. This is a surprising business—you'd never think that pile of sugar would turn into caramel syrup all by itself. Then remove it from the fire and dilute it with 1 cup of boiling water. Stir till all the syrup dissolves off the sides and bottom of the pan, then add 1 tablespoon of butter and return it to the fire. Keep at a slow boil until a few drops will form a very soft ball when dropped into cold water (or when the heat of the sauce registers 230° on the candy thermometer). Take off the fire, cool a little, add  $\frac{1}{2}$  teaspoon of vanilla, beat till it begins to thicken, and you have 1 cup of caramel sauce. This, too, will keep a day or two and can be used hot or cold.

What else is in the club notebook? A mouthwatering pie, of course, and maple nut, and maple fudge. Trunks with fresh fruits and more sauces from the Jan Jar. Cherry, too, and a recipe that's a runner-up to chocolate in most all popularity polls. Send for the booklet, *Sunday Sundae*, to Junior Housekeeping Department 26, *Calling All Girls*, 32 Vanderbilt Ave., New York 17, N. Y.

# Mary Parker

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BEST FRIEND TO THE SWEATER GIRL

Mary Parker Clasic Dickers are wonderful with your sweaters... snash hits with suits and jackets. Smooth rayon shakibiki in keen blending colors: white, pink, blue, yellow. At your favorite store, and they're only \$1.25

P.S. Mary Parker is Mary McEachern, one of your own Hi-Style Scouts.



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## \$10 in Prizes

for your special sundae sauce

ARE you a gifted goo-cookcocter? Maybe you have a favorite recipe for sundae sauce that you've dreamed up yourself, and found terribly popular with the gang? Well, here's how you can share your inspiration with *Calling All Girls* readers—and turn that bright idea into cash. *Calling All Girls* is offering a first prize of \$3 and five additional prizes of \$1 each for the best recipes for turning a plain dish of ice cream into a super sundae.

Write out your recipe for a sundae sauce, and don't forget to tell how much of each ingredient goes in, or just how this wonderful goo is put together. Be sure to give your name, address, and age. Neatness will not be a factor in judging entries, and if two or more entries are considered of equal merit, duplicate prizes will be awarded.

Send your recipe to Jane Richards, Junior Housekeeping Department, *CALLING ALL GIRLS*, 32 Vanderbilt Ave., New York 17, N. Y., not later than February 1, 1947. No entries can be acknowledged or returned, and all prize-winning recipes become the property of *CALLING ALL GIRLS*.

## Remember?

YOU have a date with the "Jack South Show" over the Calumet Broadcasting System on January 31, 1947.

That's the night Jack South is singing the favorite songs of *Calling All Girls* readers—the songs you've asked him for. Check the time in your local papers as you'll be sure to catch the show. Then tune in, and happy listening!

## JUST AROUND THE CORNER

and heading your way in the pages of *CALLING ALL GIRLS*

### KEY TO HARMONY

Sometimes it takes courage to speak up for the things you believe in. Here's a warm, true-to-life story about a girl who found that courage.

### THIS CHATTER MATTER

What do you talk about when it's up to you to carry the conversational ball—especially with a new boy? This helpful article by one of your favorite authors, Helen Clinebaugh, gives you lots of pointers on talking—and listening.

These and many other fun stories, articles, and picture features will appear soon in your favorite magazine

## CALLING ALL GIRLS

# Look for Fashions OK'd by CALLING ALL GIRLS

(or similar fashions) in teen departments  
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## BIOGRAPHY OF BETTY CORNELL



If you need an introduction to Betty Cornell, this month's cover girl, then you have not been reading your teen magazines. By popular vote, Betty is the teenagers' favorite teen model. We are proud, indeed, that her first modeling job five years ago was for Parents' Magazine. (You know that the publishers of Parents' Magazine are the publishers of your favorite magazine,

Calling All Girls.) Betty hopes to become a fashion designer. Her favorite sports are ice skating, swimming and dancing. She can get very serious if anyone plays "More Than You Know." She claims Johnnie Johnson is her favorite singer. She spent a whole day with him as part of a publicity stunt recently (and did she love her work). She will go to any theater that shows a Gregory Peck or an Irene Dunne picture. Betty's figure, with its almost invisible waistline, is a photographer's delight—so is her wonderful smile. All this and she can cook, too. Betty is wearing a Korean raincoat, a new Calling All Girls Cover-Girl Scarf by Bobo, Knit Mitts by Hansen, and the Spitzel in Scarlet Sequin by Phoenix. Her Teen-cover Kodachrome is by Williams Ward.

\*Stores which sponsor the Official CALLING ALL GIRLS Club of the AY  
If your city is not listed here, write for name of store to Feature Department, CALLING ALL GIRLS, 12 Vanderbilt Ave., New York 17, N. Y.



**You're an angel to give this simply super**

**Stadium Girl**

**\$1.00 COSMETIC GIFT BOX**

(Monogrammed Compact . . . Lipstick . . . Perfume)

Your Stadium Girl Gift makes a big impression. But watch! Just look at what's inside that handsome, gold-colored box: (1) A honey of a Stadium Girl plastic compact — in a stunning, new square shape! And monogrammed with three initials on the cover in gold! (2) A large-size Stadium Girl Lipstick that stays on and on and on—in one of the season's most popular, "swoon-sational" shades! Attractive, fast-acting, plastic push-up container. (3) A whole deam of the brand-new, flower-fresh scent, Stadium Girl Perfume . . . Here's a Christmas gift to thrill any of your gal friends. It's easy on your allowance, too — only one dollar (tax and postage included). Your choice of lipstick shade and compact color. Order enough Stadium Girl Gift Boxes to take care of your gift list, by coupon below. (Don't forget to play Santa to yourself, also!)

Leading hot and hottest (and) every Stadium Girl favorite . . . Stadium Girl Color Makeup . . . Stadium Girl Beauty . . . and Stadium Girl Creams!



**TEAR OUT COUPON AND MAIL TODAY!**

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I am enclosing \$1.00 for each box (in Canada \$1.10), which includes tax and postage in full on a total of 3 —

Stadium Girl Gift Boxes. I have indicated the compact color and lipstick shade at the right. The boxes that I want shipped on gold and a shiny printed letter.

☐ Pink compact ☐ Beige compact ☐ Teal compact  
☐ Red lipstick ☐ Beige lipstick ☐ Teal lipstick

(Attach separate list of names and addresses for additional boxes.)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

My choice of compact color—

☐ Red ☐ Blue  
☐ Pink ☐ Teal

My choice of lipstick shade is—

☐ Cherry Red (most fl.)  
☐ Sunset Pink (most fl.)  
☐ Rose-Glazed  
☐ Tropic (most dark)  
☐ Ruby (dark)  
☐ Burgundy (very fl.)

Now Have  
Matching Lips  
and Nails with  
New Florsia  
Nail Lacquer . . .

New Discovery!  
**RADIATED COLOR**  
In Matching Lipstick and Nail Lacquer

New charge both male and like with glistering "evaded" color  
 lycine plus every costume with Florio... the new fluorescent lipstick  
 and real incense perfume containing fluorine Florio®. Unbelievably  
 smooth, sensationally long lasting... give you for the first time  
 beauty that glow! In shades to match your every costume, every  
 mood. At many drug and department stores. If not yet at your favorite  
 counter, send this ad to: [www.florio.com](http://www.florio.com) for nearest dealer.

[illegible]

**FLORESS** THE FLUORESCENT LIPSTICK  
AND NAIL LACQUERS



Send for your  
trial sizes  
**NOW**

[illegible]

44-38861, SEPT 12 1964 MICHAEL E. HARRIS, JR.  
FBI - NEW YORK. (100-38861) (100-38861) (100-38861)

And, last, I would like to see if all social & cultural aspects of individual PI-ORF's (for instance, the extent to which the child is left to explore the world on their own, or even to enter all situations unaided) can be linked back to the PI-ORF itself, and if children with PI-ORF's show any differences.

Source: *Journal of the American Statistical Association*, 1990, 85, 10, 1000-1005.

1. **Introduction**  
 2. **Background**  
 3. **Methodology**  
 4. **Results**  
 5. **Conclusion**  
 6. **References**

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22 Both the call to `accept` and `connect` by these servers will block.

1000

[illegible]

CITY	BOARD	WEIGHT
Albany	1	100
Albany	2	100
Albany	3	100
Albany	4	100
Albany	5	100
Albany	6	100
Albany	7	100
Albany	8	100
Albany	9	100
Albany	10	100
Albany	11	100
Albany	12	100
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Albany	98	100
Albany	99	100
Albany	100	100